

China Reconstructs

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DECEMBER 1974



**25 Years of
Building Socialism**
**Revolution
in Peking Opera**



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Inside back: The navy of the People's Liberation Army guards China's territorial waters.

SPECIAL SUPPLEMENT:

Speech by Chiao Kuan-hua, Chairman of the Chinese Delegation, at the 29th Session of the United Nations General Assembly

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Socialist China Celebrates 25th Birthday

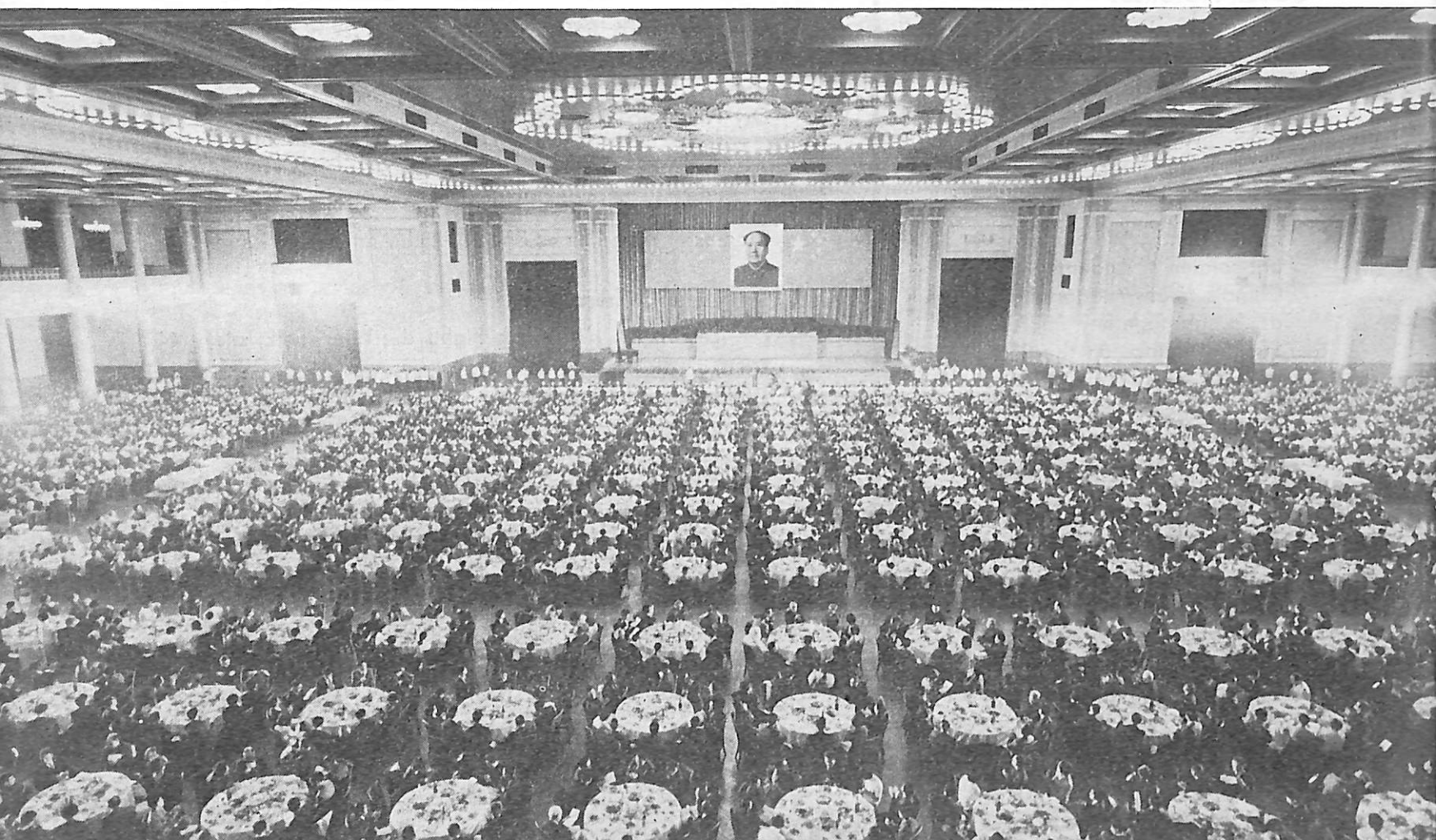
CHI WEN

IN 1974 the People's Republic of China celebrated its first 25 years (1949-1974). Jubilant celebrations on National Day, October 1, held everywhere — in Peking the capital and all provinces, municipalities and autonomous regions except Taiwan province — were a demonstration of the great unity among China's various nationalities under the leadership of Chairman Mao.

On the eve of National Day Premier Chou En-lai gave a grand reception in the magnificent Great Hall of the People in Peking. More than 4,500 people attended, including Chinese Communist Party and government leaders, people from various fields and circles and guests from all over the world. On National Day a million people in the capital, joined by Party and government leaders, viewed gala performances in the parks and fireworks in the evening.

The operas, songs, dances, storytelling and games in the parks vividly reflected the new things and achievements springing from the cultural revolution and the movement criticizing Lin Piao and Confucius. Among the holidaymakers were guests from more than 80 countries and regions on five continents, workers of the capital, people's commune members from its outskirts, People's Liberation Army commanders and fighters and members of the capital's workers' militia. There were also representatives of units outstanding in the criticism of Lin Piao and Confucius, city school graduates in the countryside, "May 7" cadre schools, worker-peasant-soldier students and the Red Guards, and people from scientific, educational, cultural, artistic, press, publishing, health and sports circles. Representatives of compatriots from Taiwan province, Hong Kong and Macao and patriotic overseas Chinese also attended.

The grand reception given by Premier Chou En-lai on the eve of the 25th anniversary of the People's Republic of China.





On October 1, 1949, on Tien An Men the great leader of the Chinese people, Chairman Mao Tsetung, solemnly proclaimed the establishment of the People's Republic of China.



Celebrants.



Twenty-five years ago, on the eve of the founding of the People's Republic of China, Chairman Mao solemnly proclaimed to the world: **"The Chinese people comprising one quarter of humanity have now stood up!"** The Chinese people, as masters of their own destiny, under the leadership of Chairman Mao and the Communist Party of China, began their great forward march of socialist revolution and socialist construction. Earth-shaking changes have taken place in China in the past 25 years. The poor and backward old China has been changed into a socialist new China with initial prosperity.

The socialist transformation of the ownership of the means of production* has been in the main completed. Successive movements of the socialist revolution on the political and ideological fronts have been carried out, each time going more deeply than

*The change of agriculture and handicrafts from individual ownership to socialist collective ownership and privately-owned industrial and commercial enterprises from capitalist ownership to socialist ownership.

before. Marxism-Leninism-Mao Tsetung Thought has become part of people's thinking, particularly in the Great Proletarian Cultural Revolution, which smashed the bourgeois headquarters of Liu Shao-chi and of Lin Piao one after the other. As a result, new socialist things have appeared everywhere and the dictatorship of the proletariat has been further consolidated.

The question of which road to take — whether to stay on the road of socialism or to take the road leading back to capitalism — has been the crux of all four major post-liberation struggles over line in the Party. Chairman Mao's proletarian revolutionary line pointed out the direction to the whole Party and the whole people. It won out time and again over attempts at interference and sabotage by promoters of the revisionist line.

Through firm adherence to the policy of **"maintaining independence and keeping the initiative in our own hands and relying on our own efforts"** formulated by Chairman Mao, China's socialist construction is briskly advancing and an independent and fairly complete industry and national economy as a whole, based on agriculture, is taking shape. Imperialist and social-imperialist encirclement, blockade, aggression and subversion against new China have all suffered ignominious defeat. China's relations with foreign countries have developed year after year. We have friends all over the world.

The course new China has traversed proves that, as Chairman Mao has pointed out, **"Only socialism can save China."** In comparison with the capitalist system, the socialist system has incomparable superiority and immense vitality.

Full of confidence, the Chinese people are continuing in their advance along the road of socialism.

The Revolution in Peking Opera

HSIAO LUAN

THE THEATER is highly developed in China, with more than two hundred different types of local opera. Most popular and influential of all is Peking Opera which took shape in the Peking area nearly 200 years ago.

Peking Opera consists of singing, acting, dialogue and acrobatics. Originating among the people, it took over the best features of Chinese classical drama and certain local operas, and developed its own distinctively national style and characteristics. But as it matured artistically it came to be dominated by the reactionary ruling classes, who used it to extol and glorify feudal aristocrats — emperors, kings, generals, ministers, scholars and ladies — and vilify the working people. It became a tool used by the Ching dynasty (1644-1911) rulers and later the Kuomintang reactionaries to impose reactionary ideological rule over the people.

For a long time after liberation feudal aristocrats continued to dominate the Peking Opera stage. This was because Liu Shao-chi and his agents in literary and art circles, revisionists such as Chou Yang, resisted carrying out Chairman Mao's proletarian line in literature and art in every way possible. Peking Opera was divorced from the people and the art steadily declined. The younger generation and the workers, peasants and soldiers did not attend its performances.

Ten years ago a revolution in Peking Opera began. Guided by Chairman Mao's proletarian line in literature and art, a number of modern revolutionary Peking Operas were created, completely



A scene from *The Red Lantern*.

A scene from *Shachiapang*.



new and socialist. These were widely acclaimed by the people. The art received a new lease of life.

Need for the Revolution

The general repertory of the old Peking Opera consisted of several dozen plays, the heroes and heroines of which were all representatives of the reactionary classes. These plays propagated the doctrines of Confucius and Mencius* — the “three cardinal guides and five constant virtues”,** the “three

* The doctrines of Confucius and Mencius refer to the reactionary political line and idealist system of thought of the Confucian school represented by Confucius (551-479 B.C.) and Mencius (c. 390-305 B.C.). Both opposed social change and advocated a return to the past in an attempt to save the slave system. Modified and elaborated by successive rulers from the Han dynasty (206 B.C.-A.D. 220) onward, the doctrines of Confucius and Mencius became an ideological weapon for maintaining reactionary rule and the spiritual bondage of the working people for more than 2,000 years in feudal and semi-colonial, semi-feudal China. Even today reactionaries in China and abroad and chieftains of opportunist lines in the Party use them as a tool to further their own interests.

** The “three cardinal guides” meant the sovereign guides the subject, the father guides the son, and the husband guides the wife. That is to say, the sovereign, father and husband had absolute authority over their subjects, sons and wives. This was said to be the will of Heaven. The three “guides” were, in other words, the political, clan, religious and masculine authorities that bound the Chinese people, especially the peasants, for more than 2,000 years.

The “five constant virtues” meant the five so-called eternal principles — “benevolence, righteousness, propriety, wisdom and sincerity”. They were the reactionary moral precepts used by the Confucianists to support and regulate the “three cardinal guides”.

obediences and four virtues for women”,*** and such feudal virtues as “loyalty, filial piety, chastity and righteousness”. These reactionary ideas, used as themes, personified by the characters and interwoven with feudal superstitions, exerted a poisonous influence on the people.

Some of the old operas vilified peasant uprisings or denounced “defiance of authority”, others denied class oppression and class struggle by preaching fatalism, yet others extolled feudal propriety and other feudal virtues in order to maintain reactionary rule.

For example, the opera *Ningwu Pass* is about a late Ming dynasty (1368-1644) general defending the Ningwu Pass who is defeated by the army of peasant insurgents led by Li Tzu-cheng. He commits suicide to show his loyalty to the emperor. Here we have open condemnation of peasant revolts and a call for absolute loyalty to the feudal monarchy.

*** The “three obediences” meant female obedience to the father and older brothers when young, obedience to the husband when married, and obedience to the sons when widowed. Women were thus placed under the rule of men from the cradle to the grave.

The “four virtues” were women’s virtue, speech, appearance and work. Specifically, women’s virtue meant that a woman must know her place and act in complete compliance with the feudal ethical code. Women’s speech meant that a woman must not talk too much. Women’s appearance meant that a woman must adorn herself to please men. Women’s work meant that a woman must do all her household work well and willingly.

Tale of the Pipa glorifies Chao Wu-niang, a woman steeped in the doctrines of Confucius and Mencius, a personification of the “three obediences and four virtues”. *White Jade Goblet* is about a servant who dies in place of his master on a framed charge. Its aim in praising the faithfulness of this retainer is to keep the people submissive, make them forget class antagonisms and class struggles, and so maintain the reactionary rule of the exploiting classes.

These examples are enough to show how the old Peking Opera was an art of the exploiting classes and ran counter to the interests of the people.

During the anti-Japanese war (1937-45), writers and artists in Yen-an, then the political center of the liberated areas, tried to reform Peking Opera according to Chairman Mao’s policy that literature and art should serve the workers, peasants and soldiers. They wrote a historical play, *Driven to Join the Liangshan Mountain Rebels*, about a peasant uprising. It won approval and support from Chairman Mao, who wrote a letter to the Yen-an Peking Opera Theater in 1944 pointing out: “History is made by the people, yet the old opera (and all the old literature and art, which are divorced from the people) presents the people as though they were dirt, and the stage is dominated by lords and ladies and their pamper-

Actors of *Fighting on the Plains* from the China Peking Opera Troupe hear a peasant’s opinion.



An actress from the Peking Opera Troupe’s *Azalea Mountain* cast talks with an old peasant.





The China Peking Opera Troupe performs on a threshing ground to help commune members celebrate their bumper harvest.



Hao Liang, principal actor of *The Red Lantern*, sings for workers, peasants and soldiers in the city of Haikou on Hainan Island.

ed sons and daughters. Now you have reversed this reversal of history and restored historical truth, and thus a new life is opening up for the old opera.”

But after liberation, when the Chinese revolution had entered the period of socialist revolution, leadership in literary and art circles was usurped by Liu Shao-chi and his agents in this field, Chou Yang and his gang. Utterly opposed to Chairman Mao's proletarian line in literature and art, they advocated "literature and art for the whole people" instead of serving the workers, peasants and soldiers. In the entire field of literature and art there was an atmosphere of laying more stress on the past than on the present, on the dead than on the living, worshipping everything foreign and looking down on everything Chinese. These people claimed that Peking Opera, being the most polished and refined of all forms of drama in China, had to be preserved intact. So inimical were they to reform that they made the Peking Opera stage an impenetrable independent kingdom dominated by the emperors, kings, generals, ministers, scholars and ladies of the past. The reactionary ideology of the landlord and capitalist classes continued to poison the minds of the people and undermine the economic base of socialism.

At the same time, these revisionists put on operas that were anti-Party and anti-socialist. Most notorious was the new historical opera *Hai Jui Dismissed from Office*, about a Ming dynasty official supposed to have been unjustly dismissed from his post. It was actually staged to create public opinion

in favor of reversing the verdict on Peng Teh-huai, head of an anti-Party clique, to voice grievances for the overthrown landlord and capitalist classes, and to attack the Communist Party and socialism.

In 1962 at the Tenth Plenary Session of the Eighth Central Committee of the Party, Chairman Mao issued the warning, "Never forget class struggle." Toward the end of 1963, pinpointing the problems existing in drama and the other arts controlled by the revisionist line, he pointed out: "The social and economic base has changed, but the arts as part of the superstructure, which serve this base, still remain a serious problem. Hence we should proceed with investigation and study and attend to this matter in earnest."

In response to this call, revolutionary artists launched a revolution in Peking Opera, the ballet and symphonic music, long considered sacred and inviolable by the landlord and capitalist classes. The artists chose Peking Opera as the medium for a breakthrough in the proletarian revolution in literature and art. In July 1964 Comrade Chiang Ching made a speech, "On the Revolution in Peking Opera", at a forum of theatrical workers participating in a festival of Peking Opera on contemporary themes. She elucidated the problems relating to the revolution in Peking Opera with Marxism-Leninism and Mao Tsetung Thought and gave great encouragement to writers and artists who were revolutionizing Peking Opera.

Advance Through Struggle

The revolution in Peking Opera is a profound revolution to destroy

exploiting-class literature and art and develop proletarian literature and art. The landlord and capitalist classes had worked for nearly 200 years to make Peking Opera their stronghold in the arts. It was thus no easy task to revolutionize it and create new operas serving proletarian politics, socialism and the workers, peasants and soldiers. The barriers and difficulties were formidable.

From the beginning the two bourgeois headquarters headed by Liu Shao-chi and Lin Piao interfered with and sabotaged this revolution. They used their authority to make experimentation difficult and scoffed at the new operas produced. They set up all kinds of barriers, trying to nip the revolution in the bud.

When the revolution, breaking through the barriers, went vigorously ahead, they resorted to underhand methods. They changed the themes and gave distorted pictures of proletarian heroes, doing everything possible to sabotage the production of model revolutionary operas.

The struggle was many-sided, but the crux of the issue throughout was how to create worker-peasant-soldier heroes. The selection of heroes and the manner of their portrayal decides which class is to dominate the stage and which class the stage is to serve. The most important thing in the revolution in Peking Opera is to give successful portrayals of proletarian heroes, to make workers, peasants and soldiers masters of the stage. This will reverse the centuries-old reversal of history by the landlord and capitalist classes and restore

historical truth. The basic task of socialist literature and art is to create typical proletarian heroes. To persist in this basic task is to persist in making literature and art serve workers, peasants and soldiers.

Let us give some examples. In creating the modern revolutionary opera *Shachiapang* there was a sharp struggle that centered around the theme and characterization. Here again, the focal issue was: should we portray proletarian heroes or not, and if so, how?

This opera grew out of an earlier work called *Sparks Amid the Reeds*, which centered around the underground struggle of the Communist Party. The principal character was Sister Ah-ching, the Party's underground liaison officer, who was depicted as playing the decisive role in ensuring the victory of the struggle. This was a distortion of the history of the

The Huangmei Opera Troupe of Yih sien county, Anhwei, performs their adaptation of *Taking Tiger Mountain* by *Strategy for peasants in the mountains.*



Chinese revolution. Chairman Mao has pointed out, "The seizure of power by armed force, the settlement of the issue by war, is the central task and the highest form of revolution." It was through armed struggle that the Chinese people, led by the Communist Party, won victory in their long revolution. The Party's underground work was an important aspect of the whole struggle, but it was a secondary aspect that served armed struggle.

After seeing *Sparks Amid the Reeds* Chairman Mao pointed out that the play should make armed struggle its theme and suggested changing the title to *Shachiapang*. This instruction raised the theme to a higher level and resulted in fundamental changes in the plot.

To make armed struggle the theme it was necessary to create heroes from among the people's soldiers against the historical background of the people's war to resist Japanese imperialist aggression. In this opera the principal hero should be Kuo Chien-kuang, political instructor of a New Fourth Army unit. But the handful of counter-revolutionary revisionists in the old Peking Municipal Party Committee headed by Peng Chen, who faithfully pushed Liu Shao-chi's counter-revolutionary revisionist line, was dead set against revising the play to make armed struggle the theme. They opposed making the political instructor the principal hero and did everything they could to retain the underground liaison officer as the main character. They insisted on keeping the scene "Uproar in the Wedding Hall" in which Sister Ah-ching was in charge while Kuo Chien-kuang and the New Fourth Army soldiers, disguised as people of different trades, acted on her instructions. Their purpose was to put underground work above armed struggle and give a distorted picture of the road of the Chinese revolution.

The revolutionary artists, led by Marxists, firmly carried out Chairman Mao's instructions. They made radical changes in the opera and put armed struggle and underground work in their proper places. They portrayed Kuo Chien-kuang as a representative of the people's

army, loyal to the Party and the people, patriotic, brave and resourceful — a heroic fighter armed with Chairman Mao's concept of people's war. The schemes of Peng Chen and his gang fell through. *Shachiapang* appeared on the stage as an opera in praise of armed struggle. Kuo Chien-kuang was a successful portrayal of a typical proletarian hero, while Sister Ah-ching also gained in stature.

The same kind of struggle accompanied the production of another modern revolutionary opera, *The Red Lantern*. This is the story of how three generations of a family, one stepping into the breach as another falls, successfully pass on a secret code to the anti-Japanese guerrillas led by the Chinese Communist Party. It shows how the Chinese people, led by Chairman Mao and the Communist Party, heroically carried out the anti-Japanese war.

Li Yu-ho in the opera is a representative of the working class, a revolutionary martyr, a typical proletarian hero. But Liu Shao-chi, Chou Yang and company were against making Li Yu-ho the principal hero and tried to relegate him to a subordinate role. At the same time they made Hatoyama, chief of the Japanese gendarmerie, swagger about so arrogantly that he almost dominated the stage. Applying bourgeois naturalism, they also distorted the image of Li Yu-ho both in appearance and in the expression of his inner self.

The revolutionary artists waged a blow-for-blow struggle against this conspiracy and rewrote *The Red Lantern*, correctly handling the relationship between Li Yu-ho and the other positive characters, as well as his relationship with the negative characters. Li Yu-ho, who represents the people and justice, retains the initiative throughout the opera, while Hatoyama, a representative of imperialist aggression and the forces of reaction, stays in a passive position. Hatoyama's viciousness serves as a foil to Li Yu-ho's splendid moral qualities. Thus the latter's fearlessness of death and proletarian revolutionary heroism are brought out through sharp contrast with Hatoyama's ruthless reactionary nature

and inevitable doom. The portrayal of the other heroes, heroines and positive characters also serves to enhance the principal hero.

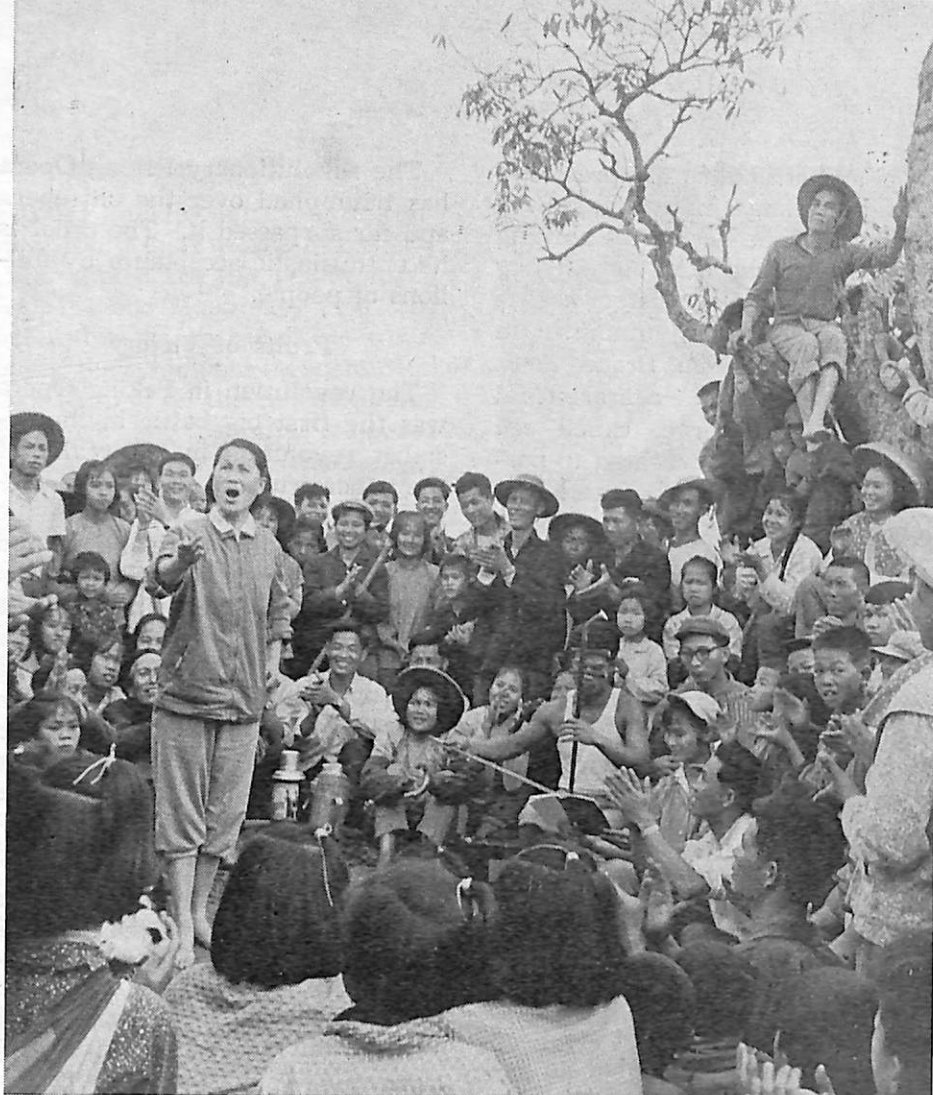
In creating Li Yu-ho, the script-writer places him in a typical environment of class struggle and gives a many-sided delineation of his proletarian nature and characteristics. He is shown to have intense hatred for the class enemy and deep love for his comrades and the people. He is shown to be courageous, resourceful, cool and seasoned. Emphasis is given to revealing his communist spirit and noble inner self.

Remolding the Artistic Form

The revolution in Peking Opera is both a fierce political struggle and a profound revolution in operatic art. When a traditional artistic form is called upon to portray completely new content, the form itself must also change. Revolution in ideological content inevitably calls for revolution in artistic form.

The artistic form of the old Peking Opera served to portray feudal emperors, kings, generals, ministers, scholars and ladies. Its singing, acting, dialogue and acrobatics developed into stylized conventions rooted in the ideology and way of life of the feudal ruling class. These conventions became so rigid that they were quite inadequate to express socialist ideological content. If, in portraying heroes of our new age, we use these stylized conventions without any change, we are bound to distort the heroic images of the workers, peasants and soldiers and the portrayal of our new life today. We simply cannot make our worker-peasant-soldier heroes sing the old tunes and melodies and mimic gestures and movements designed to portray upper-class people of bygone times.

On the other hand, it would be wrong to reject altogether an artistic form so rich in national characteristics, to adopt a nihilistic attitude and start again from scratch. That would mean losing the unique style and characteristics of Peking Opera. It would also mean divorcing the art from the masses.



Kuang Chien-lien, well-known Kwangtung opera actress, sings selections from the Kwangtung opera adaptation of *On the Docks* for commune members during a break.

What we have done in the last decade is to follow Chairman Mao's policy to "make the past serve the present and foreign things serve China" and "weed through the old to bring forth the new". We made a critical assimilation of this art form, discarding whatever could not be used to portray contemporary life because it impaired the images of workers, peasants and soldiers, and took over whatever could be used. We made reforms and innovations in singing, acting, dialogue and acrobatics, all based on contemporary life and the needs of characterization, so that all these media are used to portray proletarian heroes. In other words, we have tried to make the art form of Peking Opera serve proletarian political content in the best way possible and at the same time to preserve and develop its characteristic style and distinctive features.

The principal medium of characterization in Peking Opera is singing. The two main systems of

melodies are the *hsi pi* and the *erh huang*. In composing arias for the heroes, especially the principal hero, we assimilated all the positive elements in the traditional melodies and singing techniques, and made innovations whenever called for, sometimes even incorporating melodies of revolutionary songs, other forms of opera or ballad music. All this has enriched Peking Opera singing and made it more expressive. So while its special characteristics are preserved, Peking Opera is now able to express the spirit of our time.

An example is the arias of Yang Tzu-jung, the principal hero in *Taking Tiger Mountain by Strategy*.^{*} The characteristics of

^{*} *Taking Tiger Mountain by Strategy* is set in the War of Liberation (1946-49) after the Chinese People's Liberation Army had won brilliant victories in the northeast. A regimental chief-of-staff and his scout platoon leader lead a unit into the mountains and, with the cooperation of the people, wipe out remnant bandits, consolidate the revolutionary base, support the field army and smash the attack by the Kuomintang reactionaries.

hsi pi and *erh huang* are preserved here but many innovations have also been made — such as shifting directly from the slower *erh huang yuan pan* to the faster *hsi pi kuai pan*, something unknown in the old operas. In Scene Eight a new melody characterized by vigor and verve, called *erh huang erh liu*, was created to portray Yang Tzu-jung's determination to "crash through forests of knives and swords and surmount every difficulty to go down the mountains".

The meticulous care and attention which has gone into the composition of the arias of all the modern revolutionary operas has ensured their success and won them the acclaim of the workers, peasants and soldiers. Our people, old and young, connoisseurs and amateurs, all like to sing the new arias, something previously unheard of in the history of Peking Opera.

The revolution also led to reforms in the orchestra. Western musical instruments were added to the traditional instruments, which still predominate. The unique features of Peking Opera music are not only preserved but enriched by the forte of western musical instruments — wider sound ranges, and symphonic and polyphonic effects. This has opened up great possibilities for further enriching the expressiveness of Peking Opera music.

Another special feature of Peking Opera is its dance movements and acrobatic combats. Successful innovations have been introduced here too. Dances designed for the new operas combine traditional movements with others refined from contemporary life to produce new dances that are neither mechanical applications of old conventions nor naturalistic imitations of real movements. Instead, we have dances rooted in daily life but more concentrated and raised to a higher level of refinement. Acrobatic combats too are more exciting, displaying a degree of precision in the coordination of intricate and daring movements rarely seen in the old Peking Opera.

The revolutionary Peking Opera has triumphed over the old opera and far surpassed it. The proof is its enthusiastic acceptance by millions of people.

Fruits of Victory

The revolution in Peking Opera was the first big battle in the socialist revolution in the realm of the superstructure in the last decade. It gave new impetus to the revolution in literature and art and sparked off the Great Proletarian Cultural Revolution. In ten years of struggle the proletariat has smashed the obstruction and sabotage of Liu Shao-chi and Lin Piao and their gangs and occupied not only the Peking Opera stage but the entire sphere of literature and art, bringing about a fundamental change in this field.

Eight model theatrical works appeared in the first years of the revolution — the modern revolutionary operas *Taking Tiger Mountain by Strategy*, *The Red Lantern*, *Shachiapang*, *Raid on the White Tiger Regiment* and *On the Docks*; the modern revolutionary ballets *Red Detachment of Women* and *The White-haired Girl*; and the revolutionary symphonic music *Shachiapang*. Workers, peasants and soldiers have taken over the stage, ending its age-old domination by the representatives of the exploiting classes. A new era has begun with worker-peasant-soldier heroes as masters of the stage. This is a change of great significance in the history of China's arts, a great victory for Chairman Mao's revolutionary line in literature and art.

In recent years more model revolutionary productions have appeared — the Peking Operas *Song of the Dragon River*, *Red Detachment of Women*, *Fighting on the Plains* and *Azalea Mountain*; the piano music *The Red Lantern* with Peking Opera singing; the piano concerto *The Yellow River*; the ballets *Ode to Yimeng* and *Children of the Grassland*; and the revolutionary symphonic music *Taking Tiger Mountain by Strategy*. These works have helped to consolidate and expand the achievements of this revolution.

Taken together, the model productions of the last decade provide

a stirring panorama of the history of the Chinese revolution. They portray the Chinese people's revolutionary struggle carried out under the Chinese Communist Party over the last half century, and praise the victories of Chairman Mao's revolutionary line in different revolutionary periods and on different fronts. Already these productions have taken root in the hearts of the people. Their stories are told and retold in almost every household, their arias sung over and over across the land.

Yang Tzu-jung's vow, "The more dangers ahead, the more determined I am to drive on", has become a militant slogan on all fronts. The communist spirit of consideration for others while tackling difficulties oneself praised in *Song of the Dragon River* now prevails on the industrial and agricultural fronts. Revolutionary literature and art have become the media for propagating Marxism-Leninism, Mao Tsetung Thought, and "operate as powerful weapons for uniting and educating the people and for attacking and destroying the enemy".

The force of example is infinite. Spurred on by the model productions, our socialist literature and art are developing vigorously. Good and comparatively good works are appearing in great numbers in the fields of literature and drama, the film, music, fine arts, photography, dance and *chuyi* (ballad-singing and storytelling). They mark the beginning of a period of unprecedented flourishing of revolutionary literature and art. The victory won by the proletarian revolution in this sphere has blazed a new trail and laid the foundation for developing a socialist literature and art. It has tolled the death knell for feudal, bourgeois and revisionist literature and art, and struck a heavy blow at class enemies at home and abroad. It is an important victory of the Great Proletarian Cultural Revolution.

The proletarian revolution in literature and art is developing in breadth and depth. Revolutionary writers and artists, full of confidence, are forging ahead to score still greater achievements.

A New Theatrical Festival

FOLLOWING a north China theatrical festival last spring, another festival took place in August and September in Peking. Sponsored by the Cultural Group under the State Council, this one featured artists from Shanghai, the Kwangsi Chuang Autonomous Region and Hunan and Liaoning provinces. New Peking and local operas, plays, music, dances and *chuyi* (ballads and storytelling) numbers were staged. Each troupe brought a local opera adapted from a model revolutionary Peking opera. The total 17 programs, each given six performances, were divided into three groups. Lasting more than a month, the festival was a review of new achievements in the revolution in literature and art under the impact of the movement criticizing Lin Piao and Confucius.

Revolutionary Local Operas

The festival highlighted model revolutionary Peking opera adaptations to local operas. These included *Shachiapang* in *huaku* (flower drum) opera from Hunan; *Song of the Dragon River* in *pingchu* opera from Liaoning; scenes from *The Red Lantern*, *Shachiapang*, *On the Docks*, *The Red Detachment of Women* and *Azalea Mountain* in *hsiangchu* opera from Hunan; *huchu*, *shaohsing* and *huaichu* operas from Shanghai; *kueichu* and *tsaitiaochu* operas from Kwangsi; and two scenes from *Fighting on the Plains* in *chuangchu* opera of the Chuang nationality from Kwangsi. It was the first time nine such local operas had been presented simultaneously to Peking's worker, peasant and soldier audiences.

China's 55 nationalities give her a rich fund of local operas and

other stage arts closely linked with local life, color and artistic taste. Before the cultural revolution many of these dealt with the lives of emperors, kings, generals, ministers, scholars and ladies and propagated reactionary Confucian doctrines. Musical accompaniment, singing and acting were generally feeble and melancholy. Archaic in form and content, they were dying out.

The proletarian revolution in literature and art began with Peking opera and spread next to other local operas. Peking opera, seeking to unite revolutionary political content with the highest possible perfection of artistic form, threw out feudal heroes, brought proletarian heroes to the front, revolutionized the singing, dialogue, acting, acrobatic combat, music, instruments and stage craft. The adaptation of the new model revolutionary Peking operas to other local operas was an important step in revolutionizing them.

The recent festival showed the success of this process. For instance, the popular Hunan *huaku* opera used to consist of plain tunes and lines sung by only three characters — a male, a female and a clown. This form could hardly portray heroic images of the proletariat well. The *huaku* opera troupe began trying to adapt the model revolutionary Peking opera *Shachiapang* to their local opera. They changed the old flippant tunes and monotonous melodies and worked out a series of powerful arias for the hero Kuo Chienkuang. Expressing the revolutionary spirit of the times, the new *huaku* opera still retained the best of its own musical characteristics.

Similarly, the old *pingchu* opera rhythm and melodies were simple

and the singing soft and colorless. In adapting the *Song of the Dragon River* to their opera, the Shenyang *pingchu* opera troupe discarded these negative features and tried to create music appropriate to Chiang Shui-ying, the heroine. New melodies for "A red sun illuminates our minds" and other passages were fresh and invigorating.

In the old *shaohsing* opera, performed entirely by female players, women dressed as men and played men's parts, and male characters sang in women's voices. Working to adapt model revolutionary Peking operas, the Shanghai *shaohsing* opera troupe broke away from the conventional all-female cast and created songs for male voices.

Chuangchu opera, a tradition of the Chuang nationality in south China, was simple in structure and used few melodies. Trying to present model revolutionary Peking operas, Kwangsi Chuang Autonomous Region artists kept Chuang feeling and color but enhanced it by absorbing some of the best local folksongs and the melodies and rhythms of other operas. Their new arias are very effective in portraying proletarian heroes.

Hsiangchu, *huchu*, *huaichu*, *kueichu* and *tsaitiaochu* local opera troupes who took part in the festival also succeeded with new creations in instrumental music, singing, acting and dialogue. This creative experience led many theatrical workers to two conclusions: adapting model revolutionary Peking operas to local operas popularizes the Peking operas themselves, but it also promotes the revolutionization of local operas and brings new life to them.

Studying and adapting model revolutionary Peking operas not



A scene from the play *Battle in the Shipyard*. (Shanghai)



Lumberjacks' Work Song, dance of the Yao nationality. (Kwangsi Chuang Autonomous Region)



A scene from the *huaku* opera *Shachiapang*. (Hunan province)



A scene from the play *Maple Bend Village*. (Hunan province)

Battle Songs of Hsisha Islands. (Liaoning province)





China Peking Opera Troupe members help Shanghai players adapt a scene from *The Red Lantern* to *huchu* opera.

only re-educated old musicians and artists but trained new ones. To do their job well, they had to make efforts to remold their own outlook on the world, go into real life, learn from the workers and peasants, and more conscientiously carry out Chairman Mao's revolutionary line in literature and art. Through the adaptation of model revolutionary Peking operas, many theatrical workers have undergone profound changes in their political thinking.

In adapting *On the Docks*, the Shanghai People's Huaichu Opera Troupe went to live, work and study with the dock workers, asking their advice in revolutionizing the *huaichu* opera. In adapting *Azalea Mountain*, the *kueichu* opera troupe of Kwangsi went to the old revolutionary base portrayed in the opera, where they lived, ate and worked together with the peasants. Veterans of the revolution told them of the old Red Army's heroic battles with the Kuomintang reactionaries. This

education made them all the more eager to become revolutionaries and put on revolutionary operas.

Praising the Cultural Revolution

Many new works appeared in the festival depicting life and struggles since the cultural revolution began, such as *Battle in the Shipyard*, *Battle Songs of the Hsisha Islands* and *The Main Lesson*. These dealt with the sharp and complicated struggles between the working class and its class enemies, and between the two lines they followed, fairly successfully creating stage images of a younger generation maturing in the cultural revolution.

Battle in the Shipyard, a play written and produced by the Shanghai Drama Troupe, depicts how the workers in a Shanghai shipyard — against stiff opposition — build a 10,000-ton ship on a small berth, a thing never done before. The story takes place in the spring of 1970. The hero Lei Hai-sheng typifies the new

generation. At that time, the Chinese people, united behind the decisions of the Ninth Party Congress, were repudiating revisionism and winning victory after victory in socialist revolution and construction.

The Lin Piao group opposed the line of the Ninth Party Congress and was spreading the idea that the cultural revolution was a failure — all part of their attempt to restore capitalism. They were blocking the shipbuilding industry from standing on its own feet and developing self-reliantly. To defend the achievements of the cultural revolution and speed up shipbuilding, the workers of the Tachiang Shipyard, represented in the play by Lei Hai-sheng, started a revolutionary movement for self-reliance and initiative. They were opposed by Chao Ping, vice-chairman of the shipyard revolutionary committee. Tung Yi-wen, a hidden counter-revolutionary in the yard, also seized this chance to try to kill the project.

A sharp struggle arose over whether or not they should build a 10,000-ton ship. The workers, represented by Lei Hai-sheng, criticize the revisionist line being followed by Chao Ping and expose the plot of Tung Yi-wen to sabotage. The play features the dynamic spirit and push of new-type cadres and the younger generation since the cultural revolution began. Typifying the proletarian spirit, it was heartily applauded by the audience.

Battle Songs of the Hsisha Islands, presented by the Liaoning Province Song and Dance Ensemble, describes how the armed forces and the people repel foreign invaders of these Chinese islands. Its theme is taken from Chairman Mao's words, **"If the army and the people are united as one, who in the world can match them?"**

The dance *Younger Sister's Been Selected to Go to University* depicts the appreciation of Miao nationality peasants for this new thing brought by socialism. The backdrop of the stage is the scene of their commune's bumper harvest in the experimental plot with pictures of their long-range plan. Its theme appears toward the end: "Today we send Little Sister off to university; tomorrow she'll return to help us change the mountains and rivers."

Many Are the Socialist New Things, presented by Changteh ssuhsien (a silk-stringed instrument) ballad singers of Hunan province, praises the new look of the socialist countryside. Both its words and form of expression are vigorous and spirited.

Wide Range of Subjects

All presentations at the festival reflected the results of the Party's policy of "letting a hundred flowers blossom and weeding through the old to bring forth the new". Subject matter covered life and struggle in many fields of socialist revolution and construction.

Big Rock Bay, a modern Peking opera experimentally performed by the Shanghai Peking Opera Troupe, shows the army and people along the coast following Chairman Mao's words, **"Organize contingents of the people's militia on a big scale"**, uniting like a solid wall against agents from the bandit gang on Taiwan or any other intruders.

The one-act play, *Trying the Chair*, depicts how in 1962 when Chiang Kai-shek was calling for an invasion of the mainland, a reactionary landlord in an east China village began to stir. He took out his old account books hidden in a chair and dreamed of regaining his land and money. The alert production team leader discovered his plot after careful investigation. Class struggle runs through the entire play, the struggle between the old ruling classes who dream of restoring their times and the proletariat who will never allow it.

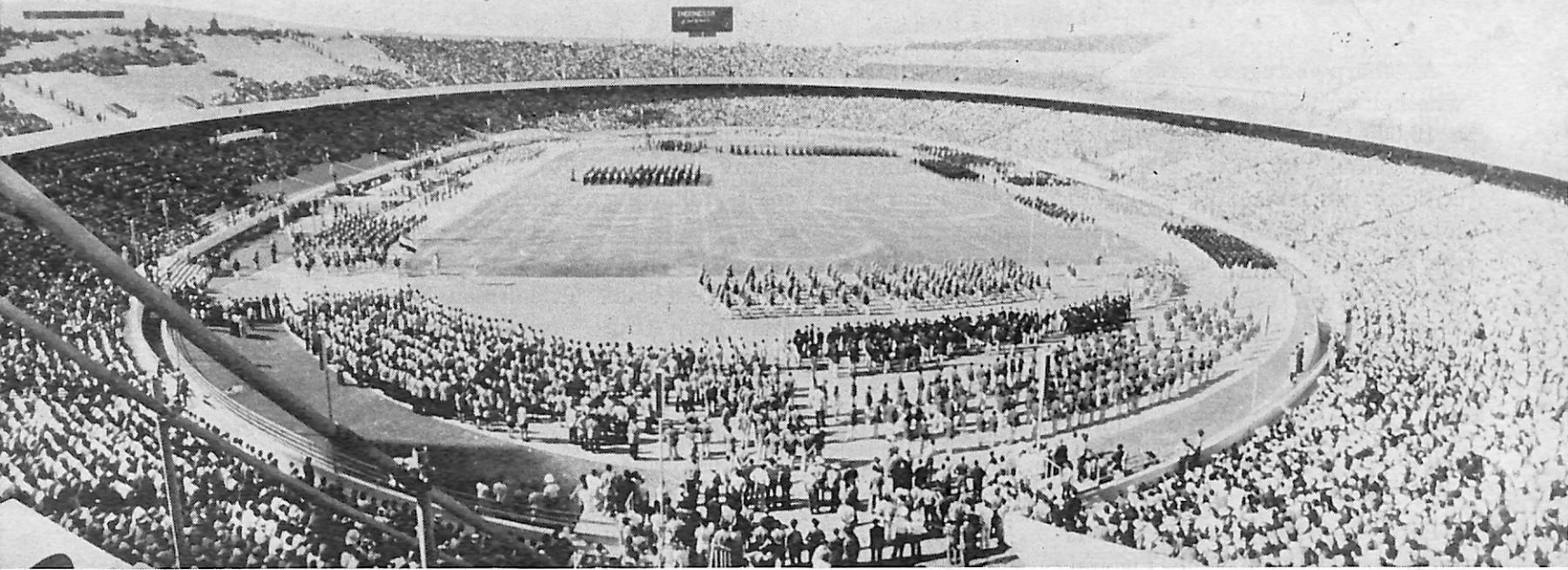
Struggle in a Stormy Sea is a short dance-drama unique in its assimilation of the acrobatic com-

bat and dance art of Peking opera. Its story is of fishermen who, with deep class feeling, risk their lives to save other fishermen. In *Lumberjacks' Work Song*, a Yao nationality dance from Kwangsi, mountain lumbermen, inspired by Chairman Mao's call, **"In industry learn from Taching"**, work with the revolutionary spirit of self-reliance and hard struggle.

Some works staged at the festival portray past revolutionary struggles. One of them, a full-length play called *Maple Bend Village*, depicts how the peasants of Hunan province, under the leadership of the Chinese Communist Party, took up arms in an attempt to seize political power in 1924-27 during the First Revolutionary Civil War. Another play, *Enthusiasm Seethes in the Mountains*, depicts struggles in an iron mine in March 1949 on the eve of liberation. *Spring Over the Yao Mountains*, in the form of Peking opera, pictures the Yao people wiping out a group of Kuomintang bandit remnants.

Ma Hsiao-liu, Party vice-secretary of a Peking steel mill, gives his opinion to the Liaoning Drama Troupe on their performance of *Enthusiasm Seethes in the Mountains*.





On the opening day of the 7th Asian Games at the main stadium of the Aryamehr Sports Center.

7TH ASIAN GAMES:

A Victory for Unity, Friendship and Struggle

Our Correspondent

Chinese athletes enter the stadium.



BY FAR the most impressive accomplishment of the 7th Asian Games was the atmosphere of unity, friendship and triumphant joy that prevailed at Games Village, where the athletes lived, and amid the fluttering banners of the Aryamehr Sports Center in Teheran, the Iranian capital, where the meet took place September 1-16.

The phrase "We came for friendship" echoed through the meet. The words "We Asians . . ." "We of the Third World . . ." frequently on the lips of the athletes expressed their pride that the unity and friendship that is growing between their countries had made possible such games with nearly 3,000 sportsmen and women from over 20 countries and regions.

In scope and number of entrants this meet surpassed all previous Asian Games. With the Democratic People's Republic of Korea, Iraq, Laos, the People's Republic of Mon-



At the torch-lighting ceremony of the 7th Asian Games, Crown Prince Reza Pahlavi passes the torch he has just lit to the well-known veteran Iranian athlete Peymani.

Chinese and Iranian swimmers swap experience during joint practice.



Friends of many nations congratulate 15-year-old Chinese diver Li Kung-cheng on winning first place in the men's 10-meter platform diving competition.



Wagih Abo El-Saud (center), coach of the Kuwaiti diving team, having a friendly talk with Chinese coach Liang Pochi (left), and diver Tu Tu (right).



Some of the spectators.

golia, Lebanon and Syria as new members of the Asian Games Federation and the People's Republic of China with her legitimate rights restored in the federation, the 7th Games had a broader representation than any of its predecessors.

All who took part in the gathering appreciated the tremendous effort put forth by Iran, the host nation, to provide good conditions for the participants, arrange activities for friendship and create an atmosphere of amity. They viewed

as friendly envoys of the Iranian people the 10,000 working personnel — the interpreters who served as a bridge for communicating ideas and exchanging experience, the guides who became the good friends of the participants, accompanying them from morning till night and sharing their joy.

This year marked the first participation of athletes from the People's Republic of China, as the Chinese seat had previously been illegally occupied by the Chiang Kai-shek clique. The Chinese



Cyclists from Japan, Singapore and China on the training course.



Weightlifters from Iran, Pakistan and China.





Pak Yong Sun (right), table tennis player from the Democratic People's Republic of Korea, chats with Chinese player Chang Li.



Chinese high jumper Ni Chih-chin congratulating Teymour Ghiassi of Iran on clearing 2.21 meters.

athletes were immersed in a sea of friendly feeling. At the opening ceremony, thunderous applause rolled through the 100,000-seat stadium as the Chinese athletes marched in and 3,500 spectators formed the national flag of the People's Republic of China and the word "China" with colored boards. "The importance of the Asian Games in Teheran has been further enhanced by the presence of athletes from a friendly brother-country, the People's Republic of China," said Ali Hojjat Kashani, President of the Organizing Committee of the 7th Asian Games, in his opening address.

Even at workouts before the competitions began, the Iranian swimming team went out of its way to see that the Chinese team had sufficient lanes so that they could have more time for training. One could frequently see Chinese sportsmen and women chatting and swapping experience with participants from the Democratic People's Republic of Korea (D.P.R.K.) and hear the Chinese singing Korean songs and the Koreans Chinese songs. When the Chinese track and field teams met those from Pakistan and Sri Lanka they recalled the friendship that has long existed between their countries.



Chinese markswoman Li Ya-min as she broke the world record for the women's 25-meter 60-shot standard pistol event.

Not for Medals

"We're not here for gold medals, but to learn and for friendship," said Mukhled, leader of the Kuwaiti delegation as he arrived in Teheran. He was expressing a feeling shared by most of the participants. The meet was characterized by good sportsmanship in the spirit that "friendship is more important than winning".

No spectator failed to note the friendly atmosphere of the competition arena which turned opponents into comrades-in-arms. Concerned about the torso movement of two Chinese fencers, a woman coach with the D.P.R.K. fencing team gave them some pointers. Before the women's gymnastics competitions began, the Chinese team had practiced on a low balance beam brought from home. When they found the Japanese team was also in need of one, they sent it over to them.

The outstanding Iranian high jumper Teymour Ghiassi was eager to exchange tips with Ni Chih-chin, the Chinese jumper who had set a world record. While practicing together, Ni said, "You should try hard and set a new record for Asia." On September 13 Ghiassi took first place with 2.21 meters, a new record for the Asian Games. Ni came up and embraced him warmly.

(Continued on p. 43)

Chinese woman gymnast Chiang Shao-yi, who won the title for individual floor exercises.



China's Successes in Socialist Economic Construction

HSING HUA

TWENTY-FIVE YEARS of socialist revolution and socialist construction under the leadership of Chairman Mao Tsetung and the Communist Party of China have turned China from a poor and backward country into a socialist country with initial prosperity.

A solid socialist economic base has been established through 25 years of hard work. Improved farming conditions are strengthening the ability to resist natural disasters. There have been good harvests for the last 12 years. Production of grain and industrial crops has begun to satisfy both the basic needs of the people and those of the developing industry. The problem of food for nearly 800 million people is solved.

Industry is beginning to provide agriculture and other branches of the national economy with the raw materials, fuel and equipment needed for their growth, to satisfy the domestic market and extend the variety and quantity of exports. Industry is now rationally distributed throughout the country. A number of large key projects built in the interior have broken the former concentration of industry in the coastal areas. With stable prices and a thriving market, China has become a country with neither internal nor external debts. An independent and fairly complete industry as well as national economy as a whole, based on socialist agriculture, is taking shape.

Under the triple yoke of imperialism, feudalism and bureaucrat-capitalism, old China was extremely backward economically. She could not supply herself with grain or cotton. From the mid-

nineteenth century on she imported grain annually. Industry, over 70 percent of which was light industry, accounted for only about 30 percent of the total industrial and agricultural output value. Production techniques were very backward. She was perennially plagued by inflation, skyrocketing commodity prices and a shrinking market. The laboring people lived in dire poverty.

Revolution Promotes Production

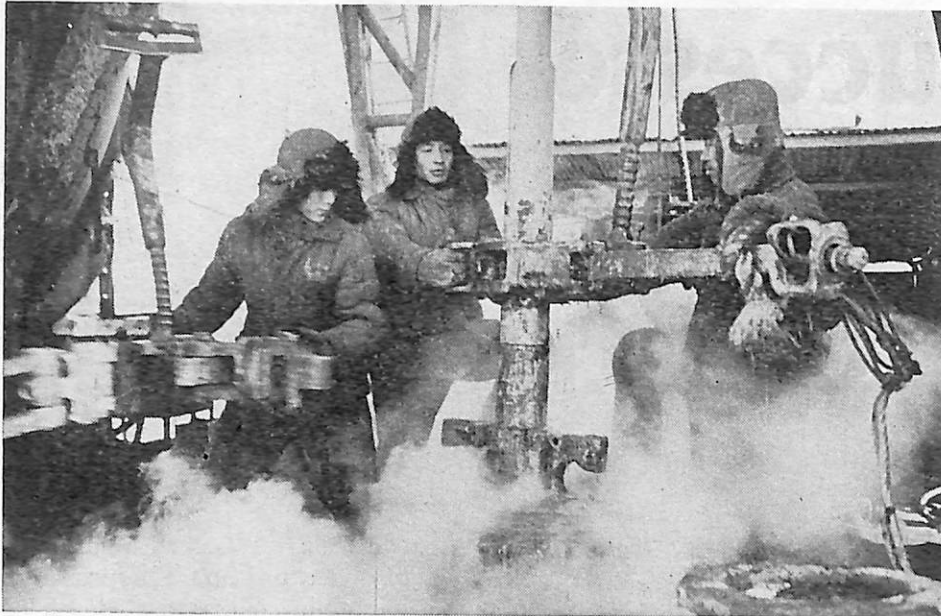
After the People's Government led by the Chinese Communist Party was established in 1949 it confiscated imperialist and bureaucrat capitalist-owned enterprises, and carried out a series of revolutionary movements including land reform and the democratic reform. The enthusiasm which these inspired among the workers and peasants promoted the rehabilitation and development of industry and agriculture. The 1952 output of major industrial and agricultural products outstripped all previous levels. During the period of rehabilitation of the national economy (1950-52) China smashed the blockade put up by the imperialists and checked the severe inflation left from the past. This created conditions for planned socialist economic construction. Large-scale economic construction was launched during the First Five-Year Plan beginning in 1953.

By 1956 the socialist transformation of agriculture, handicraft production and capitalist industry and commerce had been basically achieved. This radical change in relations of production spurred the development of the produc-

tive forces. Thus with unprecedented enthusiasm, the peasants, utilizing the collective strength of their agricultural producers' cooperatives, swung into construction of projects for water control and improvement of farmland and obtained higher yields. The workers, showing their revolutionary spirit as the class leading the country, constantly made new records in industrial production. By 1957, when targets set by the First Five-Year Plan were being fulfilled or overfulfilled, the Chinese people had their own industries producing aircraft, motor vehicles, modern machine tools, power-generating equipment, metallurgical and mining equipment and other products.

Under the guidance of the General Line laid down by Chairman Mao, "Go all out, aim high and achieve greater, faster, better and more economical results in building socialism", in 1958 China's national economy made a big leap forward. People's communes, which had far greater collective economic strength than the agricultural producers' cooperatives, were formed in the countryside. The total value of 1958 industrial and agricultural output was 55 percent higher than in 1957. Further advances in industry and agriculture enabled the country to fulfil the major targets set for the Second Five-Year Plan (1958-62) two years ahead of schedule.

Suddenly in 1960 the Soviet revisionist renegade clique headed by Khrushchov perfidiously withdrew all Soviet experts from China, tore up hundreds of agreements and contracts and stopped supplying



Builders of the Taching oil field drilling in bitter cold. Their spirit is now the rallying-call for industry.

important equipment. This was an attempt to sabotage China's socialist construction. Under Chairman Mao's leadership, the Chinese people, working self-reliantly and with a will, defeated this plot. Following the path of independence and self-determination, China's industry, science and technology continued to make progress.

Work on the Third Five-Year Plan (1966-70) for national economic development went on during the Great Proletarian Cultural Revolution. This great political revolution smashed the bourgeois headquarters, first that of Liu Shao-chi and then that of Lin Piao, and their schemes to restore capitalism. It brought about a consolidation of the dictatorship of the proletariat and the socialist economic base. The revolutionary zeal of the people accelerated the development of the social productive forces. The major industrial and agricultural production targets for the Third Five-Year Plan were fulfilled or overfulfilled.

The Fourth Five-Year Plan is scheduled to be completed in 1975. By the end of 1973 output of grain and industrial crops like cotton, bast fibers, sugar and tobacco had reached new levels and there was a large-scale increase in industrial production. Targets were fulfilled or overfulfilled for steel, rolled steel, petroleum, electric power, chemical fertilizer, farm ma-

chinery, cotton yarn, cotton cloth and other major heavy and light industrial products.

Propelled by the movement criticizing Lin Piao and Confucius, China's industrial and agricultural production further developed in 1974. The Chinese people are going all out with militant vigor to complete this year's national economic plan.

Self-reliance

Where do the resources, funds, equipment and personnel for China's socialist economic construction come from? The Chinese experience answers: Self-reliance.

Carrying out the policy of "maintaining independence, keeping the initiative in our own hands and relying on our own efforts" put forward by Chairman Mao, the Chinese people are blazing a new trail in developing her economy through making full use of China's own resources, relying on domestic accumulation and the wisdom and strength of the people in building socialism. Responding enthusiastically to Chairman Mao's calls, "In industry, learn from Taching" and "In agriculture, learn from Tachai", the workers and rural commune members launched a mass movement to act in the spirit of hard work and self-reliance of the Taching oil field workers and the commune members in the Tachai production brigade. This

has enabled China's industrial and agricultural production and construction to make faster progress.

To change the pre-liberation situation of almost total dependence on imports for petroleum, new China opened up her own petroleum resources. She built the Taching, Takang, Shengli and other oil fields. A number of modern oil refineries and petrochemical complexes have been opened. Now China can supply her own oil in the quantity and varieties she needs and has begun to export a portion of her crude oil and oil products.

In nine provinces south of the Yangtze River formerly thought lacking in coal, coalfields have been found and mines opened. This is beginning to change the long-standing situation in which the south had to be supplied with coal from the north. China is basing her iron and steel industry on her own ore as a result of the opening of many new mines and building up of ore centers.

China relies mainly on herself for machinery. Though not all the equipment is of the newest design, with wisdom and creativeness the workers are able through technical innovation to use ordinary equipment to make new modern machinery. Technical transformation has greatly raised the performance of some old machines. Two decades of hard effort have enabled the machine-building industry to

Industrial crops meet basic needs—sunning new cotton, Kiangsu province.



supply the various branches of the national economy with complete sets of equipment.

China does not rely on foreign loans or increase her people's burden to get funds for socialist economic construction. She depends entirely on accumulation within the country achieved through constantly mobilizing the masses in factories and mines to increase production and practice economy.

Today China's annual revenue is over 10 times what it was in the early years after the founding of the People's Republic. Present annual investments in capital construction for industry are several times more than the entire annual revenue in those years. In order to save all possible money for national construction the people carry out the policy of building the country through diligence and thrift in everything from managing their households to running industry and other undertakings.

A portion of China's engineers and technicians get their training in school, but a still greater number are trained through practical experience in industrial and agricultural production. "Three-in-one" teams for mass technical innovation and transformation in factories and mines — the system of close cooperation among leading cadres, technicians and workers — have greatly accelerated the progress of

science and technology and trained thousands of experts of worker origin.

In her socialist economic construction China engages in cooperation and exchange with other countries on the basis of equality and mutual benefit. She does not, however, depend on others. The Chinese experience proves that a country's economy can develop at a fairly fast pace only when that country bases herself on her own strength. Dependence on other countries only binds the people hand and foot, hampers the progress of economic construction and harms political and economic independence.

Priorities for Planning

As the general policy for socialist economic construction, the Chinese people have adhered to the policy formulated by Chairman Mao: **"Take agriculture as the foundation and industry as the leading factor."** In planning production and construction, attention is given to agriculture, light industry and heavy industry, in that order, to enable all three to progress together.

"Take agriculture as the foundation" means giving first place to agricultural development. China is a vast agricultural country with over 80 percent of her population in the countryside. Developing agriculture is not just a question of solving the problem of food and



Prices remain stable — vegetable market, Hangchow, Chekiang province.

clothing for nearly 800 million people, but also of providing raw materials, funds and a bigger market for her industry.

Following the policy of **"taking agriculture as the foundation and industry as the leading factor"**, at the same time that she develops her heavy industry, China pays close attention to the development of agriculture and light industry. This has brought about tremendous changes in these two fields: Grain production in 1973 was over 250 million tons, more than double that of 1949. The various industrial crops have shown fairly big increases. The development of agriculture provides light industry with raw materials (about 70 percent of the raw materials for China's light industry come from agriculture) and a bigger market, and promotes a corresponding development in light industry. Total output value of light industry in 1973 was over 10 times that for 1949. The growth of agriculture and light industry provides a bigger market and funds for heavy industry, enabling it to develop faster. The rapid growth of heavy industry provides more technical equipment for the modernization of farming, for extending light industry and other branches of the national economy and for strengthening national defence. This is the way industry exerts its leading role in the national economy.

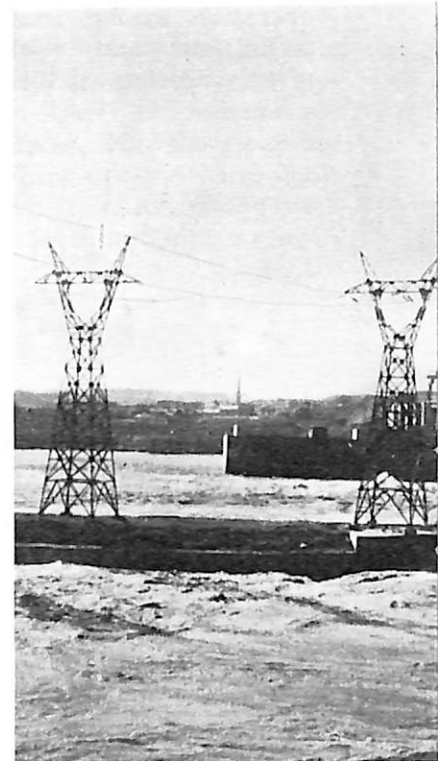
Some members of the Tachai brigade, from which all agriculture is learning. Party secretary Kuo Feng-lien is second right.



SOCIALIST CHINA MARCHES ON



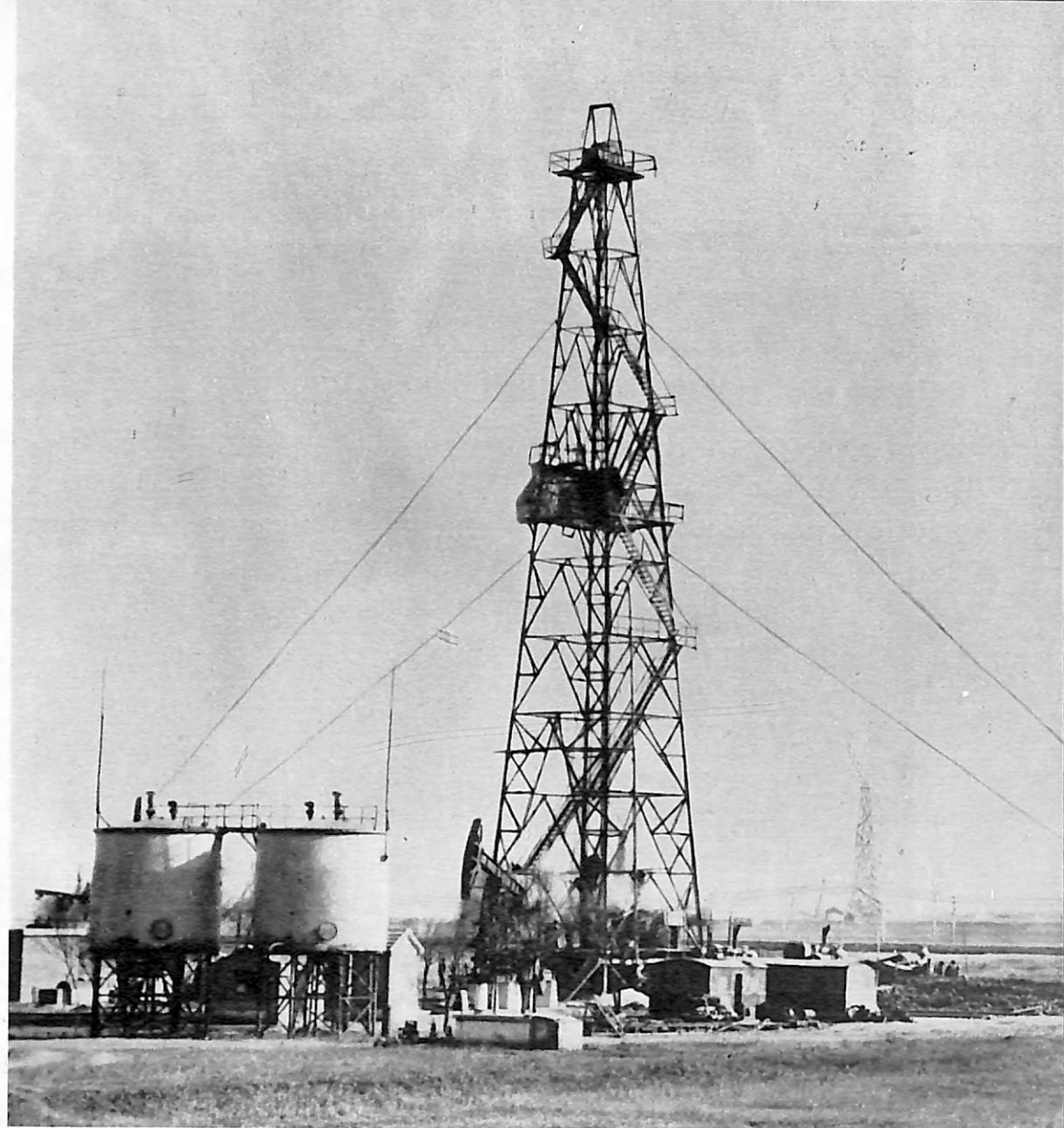
The new Hunan-Kweichow railway in southwest China connects the Chekiang-Kiangsi and Kweiyang-Kunming lines to form a second east-west trunk line, paralleling the Lunghai line which runs from Lanchow to Lienyunkang on the east coast.



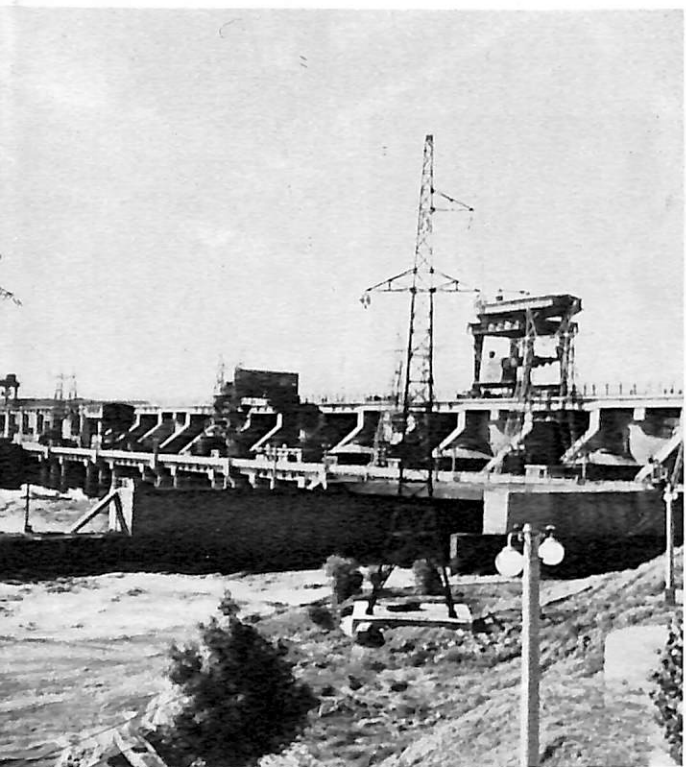
Large water conservation project at Chingtunghsia on the Yellow River.



Magnificent Tien An Men Square.



The new Shengli oil field.



Kailuan miners in Hopei province tunneling with a cutting machine they made themselves.



Another bumper harvest in the Tayuan commune, Shantung province.

In the Shanghai Weaving and Dyeing Mill.



Workers and cadres of the No. 1 Steel Plant of the Anshan Iron and Steel Company grasp revolution, promote production and constantly make new achievements.





Loyang Tractor Plant in Honan province.



The "three-in-one" leading group of old, middle-aged and young cadres of Linwu county in Hunan province discusses a water conservation project on the site.



City middle school graduates working at a state farm in an area once flooded by the Yellow River in Honan province.

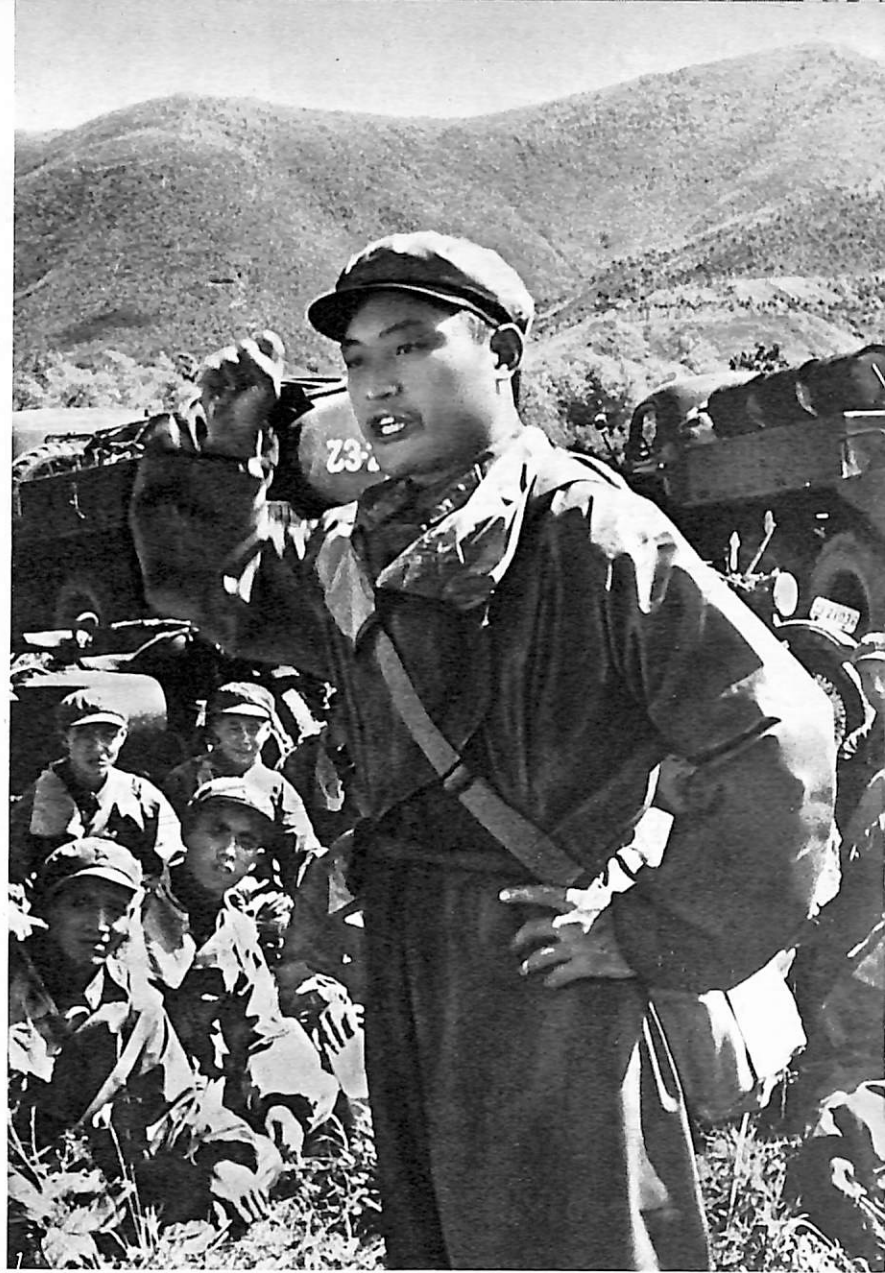


Chao Ping (left), soldier-student in the radio department of the Talién Mercantile Marine Institute, and teacher (right) analyze problems in chemistry by using materialist dialectics.

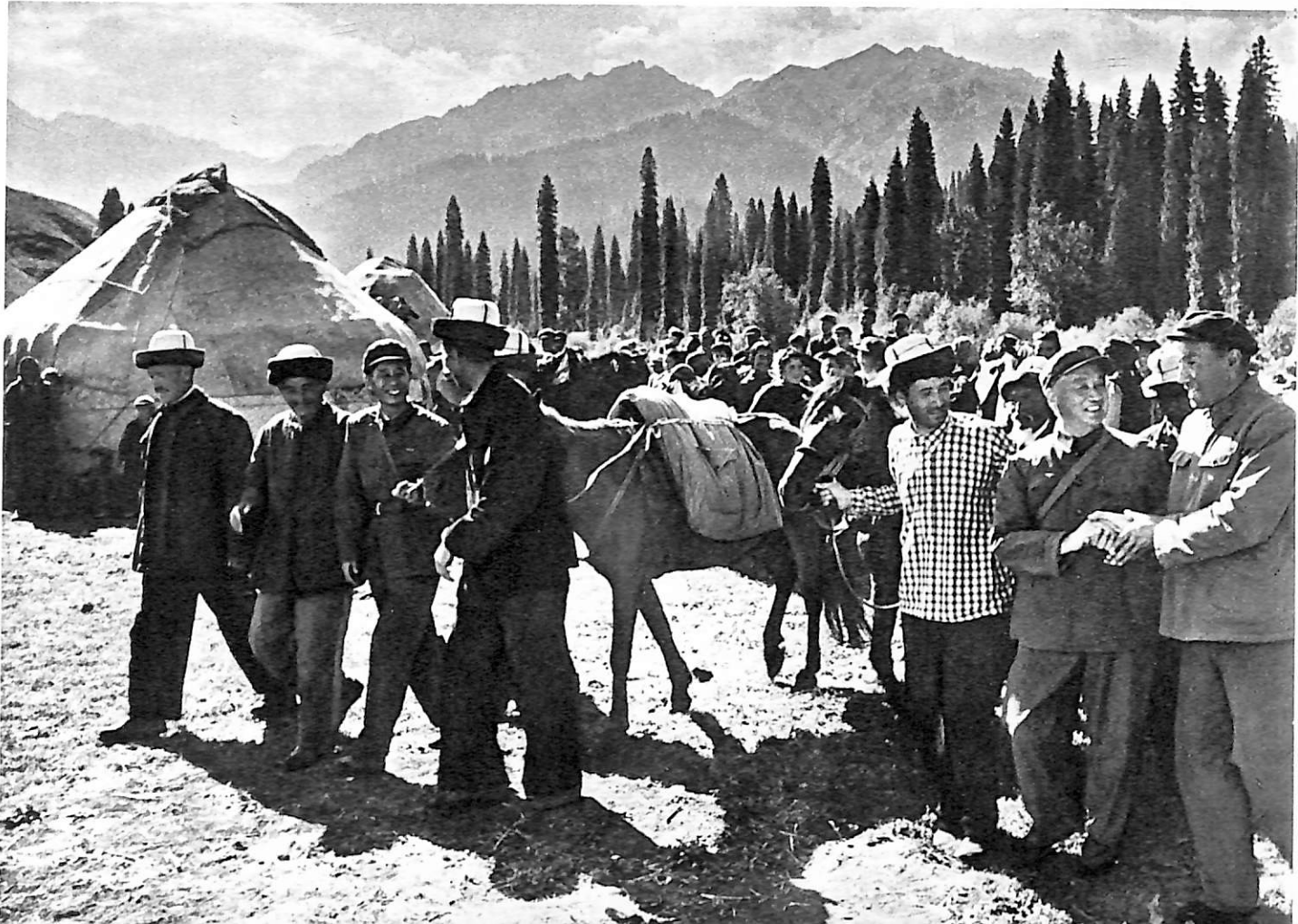
Members of an anti-chemical warfare company of the People's Liberation Army in Chekiang province denounce Lin Piao's bourgeois military line in the movement criticizing Lin Piao and Confucius.



Cadres and middle school graduates tempering themselves in a "May 7" cadre school.



Kazakh herdsmen in the Tianshan pastures of the Sinkiang Uighur Autonomous Region regard PLA medical workers as they do their own families.



The Port of Shanghai

KUO FANG-TUNG

THE PORT OF SHANGHAI, largest in China, lies near the sea on an estuary of the Yangtze River, China's largest river. It is an all-season deep-water port. Located in the middle of the north-south coastline, it is an important hub for goods exchange between town and country and a main junction for land and water transport.

The bitter suffering of the working people in old China was mirrored in the port of Shanghai. After the Opium War (1840-42) the imperialists seized control of customs, piloting and other functions.

The port became a bridgehead for their military, political, economic and cultural aggression.

The ramshackle old port had little machinery. With shoulder poles and ropes as their only equipment, the workers toiled like beasts of burden and were often beaten by the overseers. Yet even with such hard labor they were still unable to eke out a living. Tens of thousands of dockers lived on the brink of death.

New Look of the Old Port

Twenty-five years of renovation and expansion have changed

A China-made diesel locomotive goes aboard.



Wharf No. 5.

the century-old port beyond recognition. Rows of warehouses line the docks. On the river are berthed China-designed and built ocean-going freighters along with ships from foreign countries. Loading and unloading by gantry cranes and other machinery go on day and night.

The Peipiao dock at Wharf No. 6, offering three berths for freighters of the 10,000-ton class, is now a special coal-unloading dock. Before liberation it was only a small floating dock on a ragged, weedy bit of coast. After liberation the dockers, guided by Chairman Mao's principle of maintaining independence and self-reliance, renovated and greatly expanded the port of Shanghai. The Peipiao dock, like others in the port, took on a new look. Rail lines laid in



1956 made it the first dock to be directly connected to land transport. The dockers devised chutes and overhead conveyor belts for unloading coal. Later a machine for piling coal completed mechanization of unloading.

Balancing a carrying pole with a load swinging at either end, before liberation the dockers had to carry coal across a plank less than a foot wide laid from ship to wharf. As the coal pile rose, so did the plank, until it was as high as a three- or four-story building. One false step would send a man hurtling to his death. Many dockers were killed this way.

To meet the demands of China's industrial and agricultural production and her foreign trade, the port's area and capacity have been

expanding continuously. In 1959 the workers, calling on the revolutionary spirit of hard struggle, built Wharf No. 9 on a formerly barren shore in less than ten months. The reinforced concrete dock offers six berths for 10,000-ton-class freighters and is directly connected with land transport.

As the railways extend right up to the berths and warehouses, goods are loaded and unloaded without ever touching the ground. Rows of big warehouses have also been built. Two of them, each with a floor space of more than 8,600 square meters, are large enough for trucks, forklifts, cranes and tractors to work in.

Since the cultural revolution the port has added 12 new berths for 10,000-ton-class freighters.



Improvements to port machinery being devised by a "three-in-one" (worker-technician-leader) group.

Surveying and other preparations are under way for the construction of more berths for freighters of



Sheng Shu-tung, one of the many young pilots, brings a foreign vessel into the port of Shanghai.

this class and a modern wharf for container ships.

The dockers have been carrying on one mass movement after another for technical innovation and transformation. The level of mechanization has been continually raised through the use of loading and unloading machinery designed by them. Seventy-five percent of cargo handling in general and 90 percent for some types of cargo are done by mechanized or semi-mechanized means. Since the cultural revolution many docks have started to streamline and automate loading and unloading.

At Wharf No. 7 large high-efficiency pneumatic suckers now unload over 200 tons per hour, much more than can be done with grabs. Workers at Wharf No. 2 designed and made a pneumatic suction pipe to handle grain in bulk. This year the movement to criticize Lin Piao and Confucius has inspired the workers with even greater enthusiasm for socialism. Supported by other units, they made a dozen important technical innovations, including a

ten-ton forklift and an electronic weighing machine of an advanced level.

Construction and improved mechanization have brought about a steady rise in the volume of goods handled. In 1973 it was 11 times the annual volume in the early years of liberation. In the first half of 1974 the workers at the port set an all-time high in cargo-handling. Imports and exports were 12 percent more than in the corresponding period of 1973.

Masters of the Port

Even greater than the changes in the port is the change in the dockers' position in society. It is they who are now masters of the port. Before liberation, under the reactionary rule of imperialism, feudalism and bureaucrat-capitalism the workers were like slaves. They carried on countless struggles against the cruel exploitation and oppression they suffered. Finally the founding of new China brought a thorough change in their political, economic and cultural position.

"The change in political position is the most important," says Cheng Hsiao-lien, a worker who is one of the heads of the dispatch room. "In the old society I was abused as a 'dirty coolie' by the exploiting classes," Cheng said. "Today I am a leader in the port. All this I owe to the Party."

Now Cheng, 48, and his family live in a tree-shaded residential quarter for workers. The family of seven has a happy life. With the exception of his father, who is retired, and a daughter still at school, the five others in his family are all working. Their income is larger than their expenses, so they save something every month.

Before liberation Cheng and his parents drifted from the countryside to Shanghai. While still a small boy he toiled with his father on the docks. The liberation of Shanghai brought emancipation to the dockers. Under the guidance of the Communist Party, Cheng Hsiao-lien made speedy political progress. He became leader of a work team and secretary of his Party branch.

Over the past 25 years, especially since the cultural revolution, many dockers have been promoted to leadership at all levels in the port. More than 800, or 62 percent of the total number of the present work-team heads, Party branch committee members and higher leaders came from among the workers. Over 200 workers have become leaders at the bureau, wharf and station levels. Some of the dockers have been chosen for leading bodies at municipal level.

Cheng Chung-shan, Cheng Hsiao-lien's father, was a docker at Wharf No. 3. Though he retired in 1965, he, along with 70 other retired workers, often goes back to the docks to help former workmates and leaders solve problems, thus functioning as an "adviser" to the port.

Cheng Chung-shan has deep feeling for the new port. "In pre-

liberation days the waterfront was really hell on earth," he recalls. "Dockers went through every kind of misery. To be able to get work each day, we had to have a work card. No work card, no work. And to get that card, we had to be up at midnight to stand in line at the dock. But even when we got a card, what we received for slaving all day could hardly keep body and soul together."

At that time Old Cheng's family of six was crowded into a rickety shack. A mat and two patched quilts were all they could call their own. Today his life has changed just as the port has. In his old age he has security and happiness. He draws 70 percent of his original wage as old-age pension and continues to receive free medical treatment just as those still working do. This 68-year-old retired worker says he derives his greatest satisfaction from seeing the healthy growth of the young workers.

New Generation

Young people account for more than 60 percent of the workers at the port. Educated by the Com-

munist Party, they are carrying on the veteran dockers' tradition of revolutionary struggle and are active in every field of work at the port.

The more than 30 technical innovation groups are made up largely of young people. The high-efficiency pneumatic coal sucker at Wharf No. 7 was trial-produced by the wharf's youth technical innovation team with the help of veteran workers. It unloads three times the coal of an earlier model sucker.

The team members, with an average age of 22, overcame one difficulty after another during the trial production by daring to think and act. Wei Jui-chin, 26, and other technicians made repeated studies and calculations on the structure, characteristics and wind force and velocity of pneumatic suckers. They succeeded in trial-producing the new machine only after more than fifty experiments.

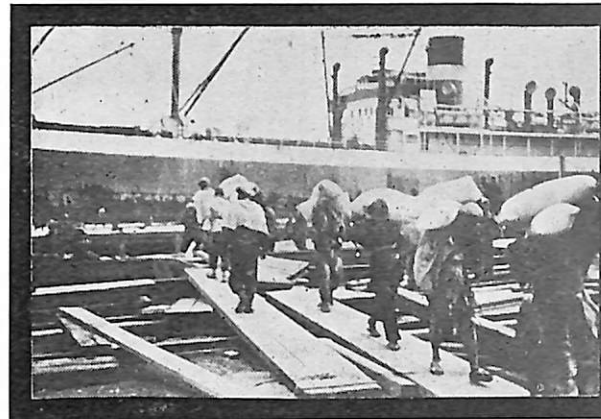
A total of 190 major pieces of equipment have been designed and made in recent years by the port workers, acting self-reliantly and combining modern with indige-

nous methods. Most of these were built by the young people with guidance from veteran workers and technicians. The new equipment includes scrapers for clearing coal from holds, automatic loaders and a ten-ton forklift.

Piloting is one field in which many young people have become competent at this port. Twenty-six-year-old Sheng Shu-tung has piloted more than 600 foreign vessels without accident over the past five years. One evening in August 1973 Sheng, calm and collected, piloted the Japanese vessel *Azumayama Maru* out of danger through a fierce gale that had suddenly arisen.

Half of the pilots at the port are under 30. All learned their skill during the cultural revolution. After three years' practice many

Automatic loaders and unloaders have replaced the back-breaking manual labor of pre-liberation days.



can competently handle any kind of vessel.

Port Party organizations at all levels have made efforts to see that young leaders are trained in the crucible of the class struggle, struggle for production and scientific experiment. Since the cultural revolution 300 young people have been promoted to leading posts. They make up about 45 percent of the total number of leaders at the various levels. Eager to learn and keeping close contacts with the masses, these young leaders are doing their job with revolutionary vigor.

Criticizing Lin Piao and Confucius

WHARF No. 5 in the port of Shanghai is always alive with sound and fury. Ships are berthed close behind one another. One has hardly turned around when another eases in and drops anchor. Huge cranes swing back and forth, forklifts and electric trucks shuttle on the dock. Adding bright color to the scene are big-character posters plastered on the walls of warehouses and the hallways of workers' dining rooms. These are workers' criticisms of Lin Piao and Confucius. Men and women coming off work crowd in front of the newest ones, reading and discussing them.

Shanghai dockers active in a meeting criticizing Lin Piao and Confucius.



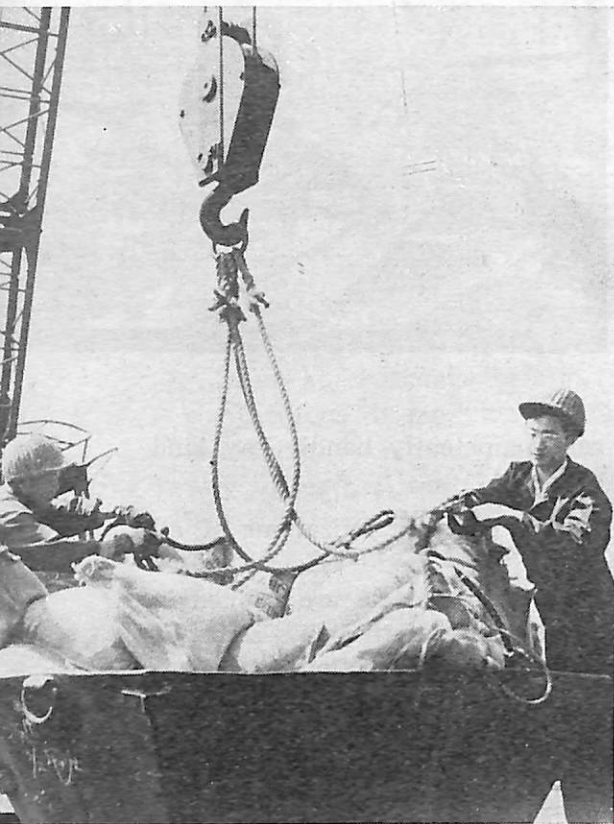
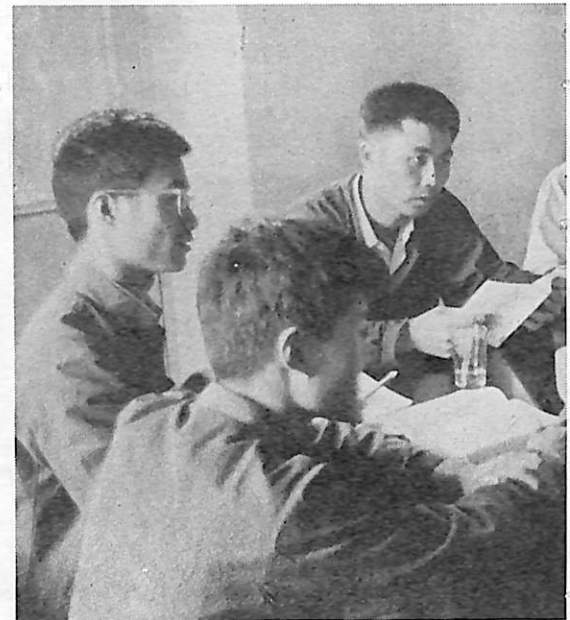
How Shanghai Dockers Link the Lin Piao and Confucius with P

'Slaves of Tonnage?'

Early this year some Wharf No. 5 longshoremen put up a poster titled "We Should Be Masters of the Wharf, Not Slaves of Tonnage". It was a criticism of their leaders and it set off strong reactions all over the port. A bit later, as the movement to criticize Lin Piao and Confucius unfolded across the country, the national *People's Daily* reprinted this poster, giving it editorial approval. Millions read it and referred to it frequently in their own criticism of Lin Piao and Confucius.

The poster said, "The leaders of our wharf do not mobilize the masses by raising their political

Wharf No. 5's theoretical study group studies works by Marx, Engels, Lenin and Stalin and writings of Chairman Mao.



Fang Tien-jen (right) and Li Feng-ming unloading cargo.



e Criticism of ort Work

and ideological level but depend on incentives and pressure. We often hear a longshoremen's brigade leader say, 'We'll call it a day when we get this batch put away' or 'We'll have our shower as soon as we meet the daily quota'. If the loading and unloading is going a little slow, our leader gets down on us.

"Our wharf leaders are putting tonnage in command. They do everything to see that tonnage quotas are met but forget what line they should follow. Once one of the shifts did some extra work to make sure that the next shift would be able to load some rice more efficiently. As a result, they got less of their own work done. At the regular work meeting the next day, the brigade leader praised the shift which put in more tonnage but said nothing about the shift that had made it possible.

"The advanced experience of our port is to arm the workers with Marxism-Leninism-Mao Tsetung Thought, have full faith in the masses and rely on them, and look on the longshoremen as masters of the wharf. . . . As a result, the workers heightened their awareness that they are their

own masters and are eager to do more for the revolution. . . . But Wharf No. 5's leaders get things done by demanding tonnage instead of relying on the workers' initiative. . . . They do not think of workers as masters of the wharf but as slaves of tonnage. . . . This is a reflection of the revisionist line on our wharf. . . . We should be masters of the wharf, not slaves of tonnage. In managing the wharf we're not going to manage production only, just loading and unloading faster, we're going to make sure we follow the right line."

Criticizing Revisionist Influence

Wharf No. 5's loudspeaker system broadcast the entire poster. It was heard by everyone on the dock, in the holds, and in the offices. The wharf's Party committee called meetings to discuss the questions raised in the poster and then put up a poster accepting the workers' criticism. It also mimeographed and distributed the poster, asking the workers of every team to discuss it and bring more management problems to light.

About this time the nationwide movement to criticize Lin Piao and Confucius got under way. An im-

Chang Ya-ching (second from left), a member of Wharf No. 5's Party committee, talks with workers during a break.



portant purpose of this movement is to consolidate and expand the achievements of the cultural revolution. At Wharf No. 5 the Party committee asked the workers to criticize the idea of "tonnage in command" as an expression of the revisionist influence in their work, and combine their criticism with the criticism of Lin Piao and Confucius.

At team criticism meetings, the dockers pointed out that "tonnage in command" was actually an expression of the remnant influence of such revisionist ideas as "bonus in command" and "material incentives", which had been criticized in the cultural revolution.

Before the cultural revolution, under the influence of Liu Shao-chi's revisionist line, the port of Shanghai instituted bonuses as an incentive to get workers to do more work. This had many undesirable consequences. For instance, bonuses for longshoremen were determined by the volume of cargo they handled, drivers and operators by the amount of electricity and fuel they saved. To get more bonuses, longshoremen wanted the drivers and operators to load more and work faster. Drivers and operators, on the other hand, tried to drive slowly, make fewer runs and take smaller loads in order to save electricity and fuel. This led to a slowdown in work and discord between longshoremen and drivers.

People's thinking was becoming corrupted with mercenary ideas — "I do as much as I'm paid to do". Being undermined was the socialist principle of "from each according to his ability, to each according to his work", a principle that calls on people to work for socialism to the best of their ability and not for personal recognition or material gain.

Although the cultural revolution did away with bonuses, the leaders of Wharf No. 5 were neglecting to educate the workers with socialist thinking and were concentrating only on tonnage. Meet your tonnage quota and you get praised and can knock off work early. Like making bonuses the incentive, the obsessive drive for tonnage encour-

aged all the wrong tendencies — disregard for safety, the overall situation and work quality — to the detriment of production, unity and socialist thinking.

For example, men of one shift would ignore lighter cargo which had to be loaded by hand, and move heavy cargo that could be hoisted by machine. Their own tonnage quota shot up, but the next shift had to dig out the lighter cargo first and load it, by hand. Overall efficiency actually dropped.

The longshoremen also pointed out that to put tonnage in command was to have no faith in the masses, and this ran counter to Chairman Mao's revolutionary line. Chairman Mao had said, "The masses have a potentially inexhaustible enthusiasm for socialism." The essence of his line is to have faith in the masses, rely on them and respect their initiative and creativity. The revisionist line, on the other hand, treats the masses as if they were ignorant and incapable and suppresses their initiative.

Both leaders and workers are the masters of a socialist enterprise and should work together to manage it. Wharf No. 5's leaders did not see it this way and tended to think of the workers purely as labor power to put in tonnage. It was inevitable that they thought in terms of incentives. It was a reflection of the revisionist idea which rejects the role of the masses as masters in management, Lin Piao's idea that the masses are backward and the Confucian idea that those above are wise and those below stupid.

One brigade leader said, "I thought I knew how to do my job pretty well so I didn't consult the veteran workers much any more, and thought even less of the young ones. I didn't think of them as masters of the wharf, but thought of myself as being responsible for everything here."

Wharf No. 5's Party committee members joined the longshoremen's meetings to study works by Marx, Engels, Lenin and Stalin and writings of Chairman Mao and dis-

cuss the ideological source of "tonnage in command". They admitted that trying to get things done by offering economic bait to the workers was a reflection of the reactionary ideas of Lin Piao and Confucius. Lin Piao had said the working people were only concerned with how to get rice, oil, salt and fuel. Confucius said, "The inferior man is concerned with petty favors." What slanders!

While the criticism meetings went on, about 400 big-character posters went up on Wharf No. 5 criticizing Lin Piao and Confucius in connection with "tonnage in command". These exposed problems in management. The Party committee invited the longshoremen most active in writing posters and the Party branch secretaries and leaders of the longshoremen's brigades to a forum to discuss and analyze the problems raised.

Responsibility as Masters

Why were the workers who wrote the first poster able to pinpoint the crux of the problem in the management of Wharf No. 5? Why were they unafraid to write such sharp criticism of their leaders?

The person who actually penned the poster was 28-year-old Fang Tien-jen who had become a longshoreman only two years before. As a Red Guard he had struggled against the revisionist line in his school. Steeled and tempered in the cultural revolution, he gained the understanding that one should combat whatever was not in accord with Chairman Mao's revolutionary line.

A tradition has developed in the cultural revolution for leaders to mobilize the masses to expose and criticize problems in leadership. The Shanghai Municipal Party Committee has carried this tradition on and every year calls on the workers to voice their criticism of leaders and the line they follow in managing enterprises. When contradictions are brought into the

(Continued on p. 48)

Dry Hills into Water Country

CHEN CHIH-CHANG

EVER since 1950 when Chairman Mao pointed out that "the Huai River must be harnessed", the people in this area have been working to turn the river and its tributaries from sources of disaster to benefit. One of our major schemes is the Pi-Shih-Hangfu multiple-purpose water conservation project.

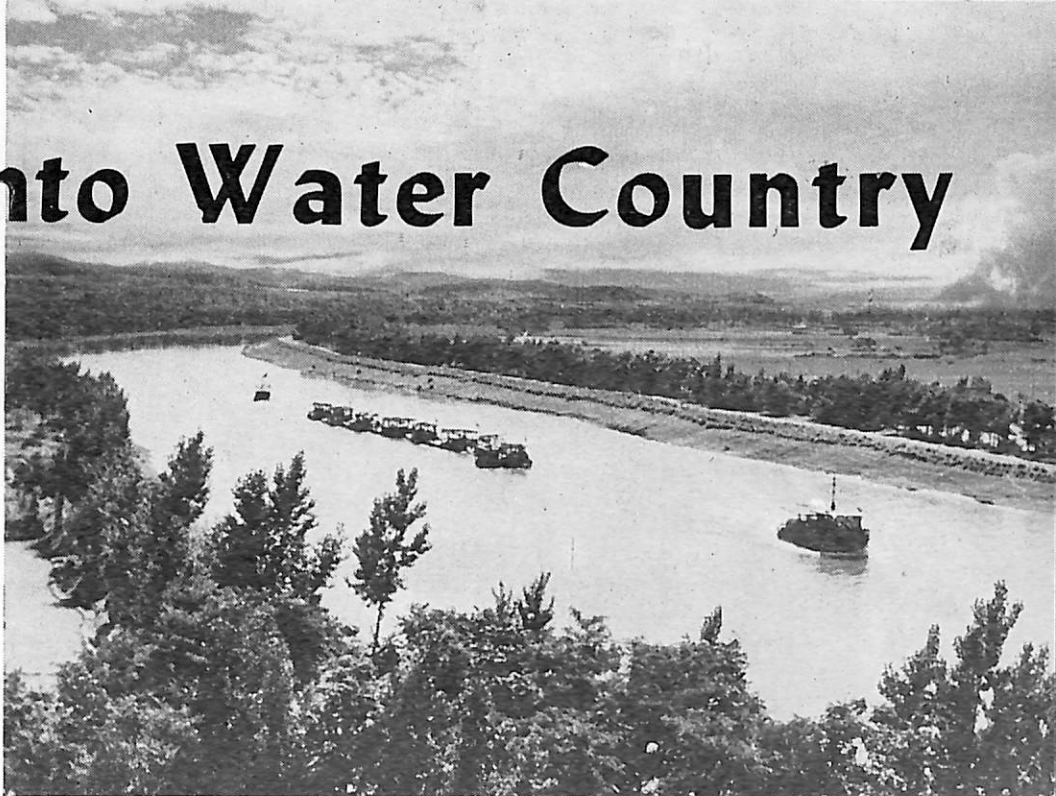
The district lies in the western part of Anhwei province, 12,600 square kilometers of rolling hills between the Huai River on the north and the Yangtze on the south. Along the southern edge of the district is the Tapiéh Mountain Range. It is the source of the Pi and Shih rivers which flow into the Huai, and the Hangfu which is a branch of the Yangtze.

The system includes five large reservoirs and a web of canals and branches which irrigates 533,000 hectares of land. It also prevents floods, drains waterlogged land, generates electricity and promotes aquatic production. Ships up to 300 tons tow lines of barges on three of the main trunk canals, bringing bamboo, timber, tea, hemp and other products out of the Tapiéh Mountains and bringing in coal, fertilizers and consumer goods.

Yet this hill region was once a notorious flood and drought area. Most of its rain came in late spring and early summer, flooding the Pi, Shih and Hangfu rivers and threatening the Huai and Chaohu Lake. Rain was scarce in summer and autumn when the crops needed it most. For 300 years before liberation severe droughts occurred about every five years, causing famine conditions.

In the first decade after liberation, five big reservoirs holding a

CHEN CHIH-CHANG is an engineer in the general headquarters of the Pi-Shih-
Hangfu project.



Ships up to 300 tons sail through this main trunk canal linked to the Pi River.

total of 6,000 million cubic meters of water were built in the Tapiéh Mountains — the Fotzuling, Motzután, Meishan and Hsianghungtien on the upper Pi and Shih, and the Lunghokou on the upper Hangfu. This put an end to floods. The next step was to turn the hill region between the Huai and Yangtze into an irrigation area by connecting the reservoirs to canals linking the Pi, Shih and Hangfu.

Product of the General Line

In 1958 came Chairman Mao's General Line: "Go all out, aim high and achieve greater, faster, better and more economical results in building socialism." The Chinese people began making big leaps in every field. The establishment of the people's communes, a larger form of collective economy than the farming cooperatives, made more land, manpower and resources available for unified planning and work. The Pi-Shih-
Hangfu water conservation project began in these favorable conditions.

A general headquarters for the project was set up to work under the leadership of the Communist Party committee of the Liu-an Administrative Area in Anhwei province. Work began in August. The builders were mainly commune members, aided by workers, leaders and engineers. The state supplied funds, steel, cement and other materials.

Most of the area's farmland lies on hills 10 to 20 meters above the rivers. Dams had to be built on the upper reaches and 4,000 kilometers of canals constructed to carry the reservoir water down to the hill areas.

Rely on the Masses

In planning such a large project, the first problem which came up at headquarters was whether to rely on the masses or a small number of experts. We had only 35 engineers and technical people and a 69-member survey team, which meant at least four years to complete the survey and design of the canal routes. Some felt this was the only way. Others suggested training technical personnel from among the masses. The headquarters Party leadership backed the second idea. Together we studied and discussed Chairman Mao's teachings on boldly mobilizing the masses and bringing their initiative and creativity into full play.

At our suggestion the communes gladly sent 1,500 of their people most familiar with local terrain and water systems to join us in our work. Thus we had a large three-way cooperation group of leaders, engineers and the masses, and this enabled us to complete the surveying and designing in only four months.

The heart of this success was reliance on the masses, in essence a

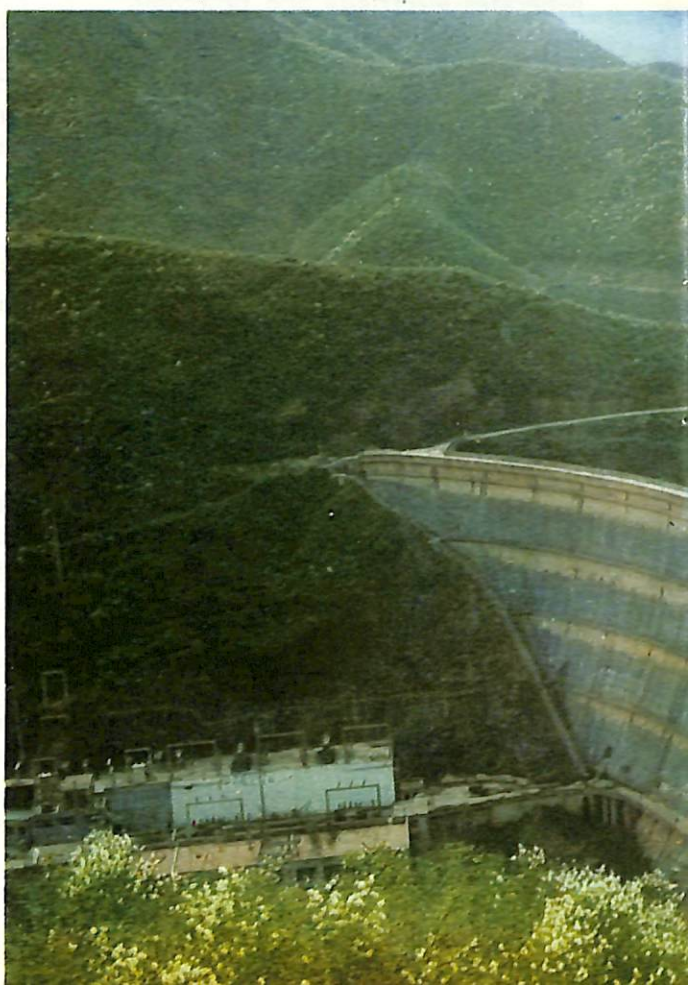


The Chiangchunshan Aqueduct.

A hydroelectric power station on a large reservoir.



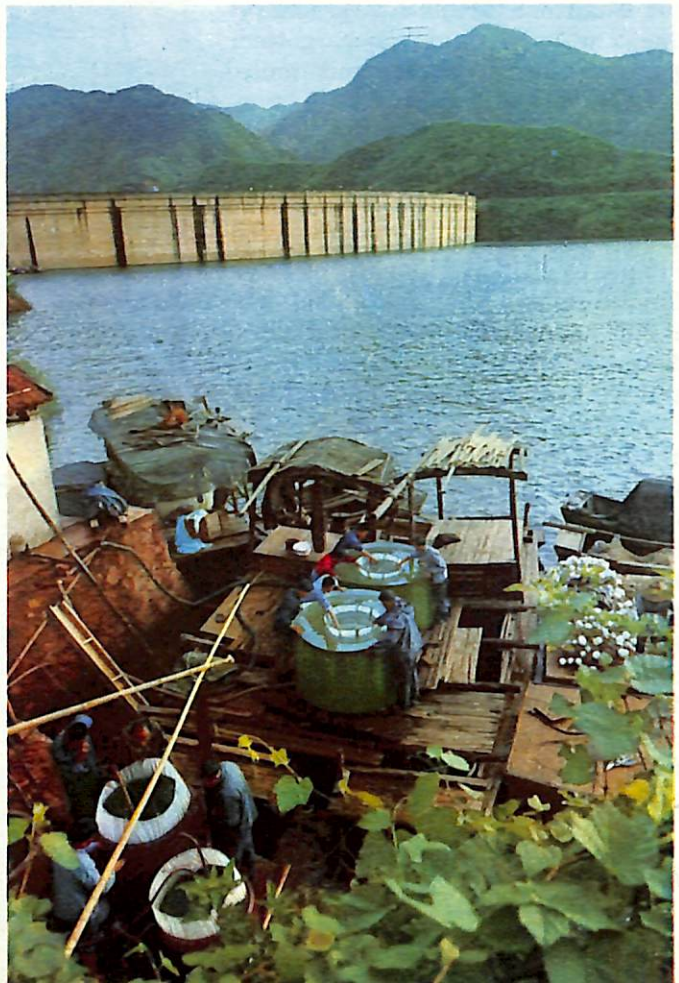
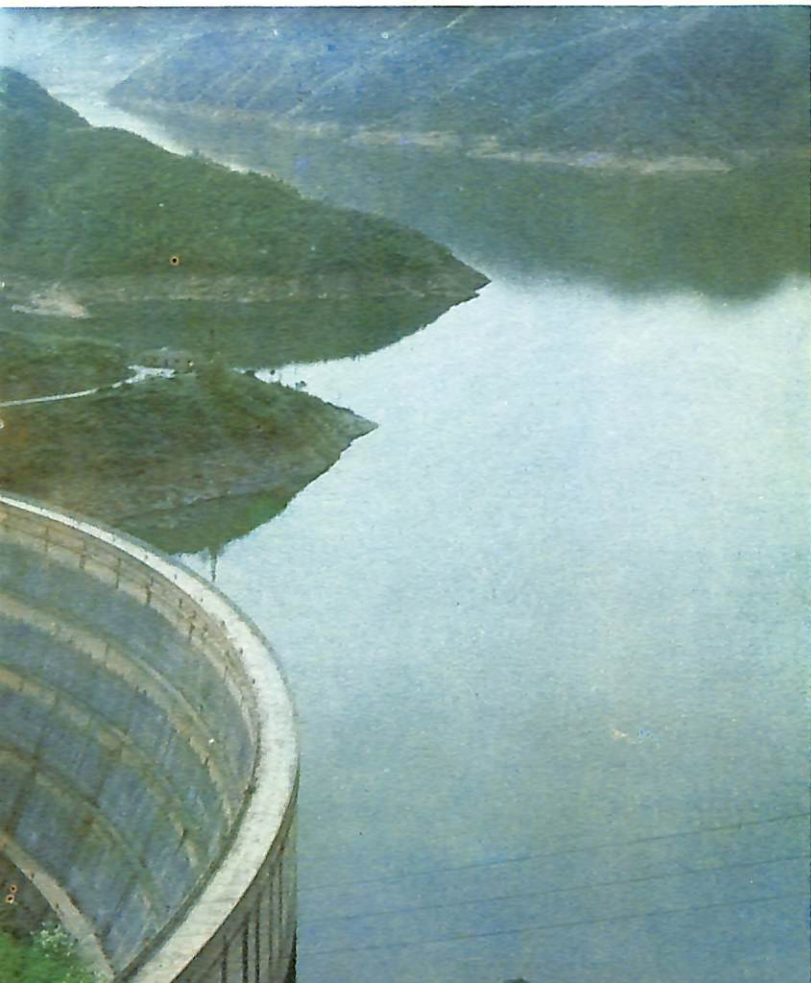
The Hsianghungtien Reservoir.

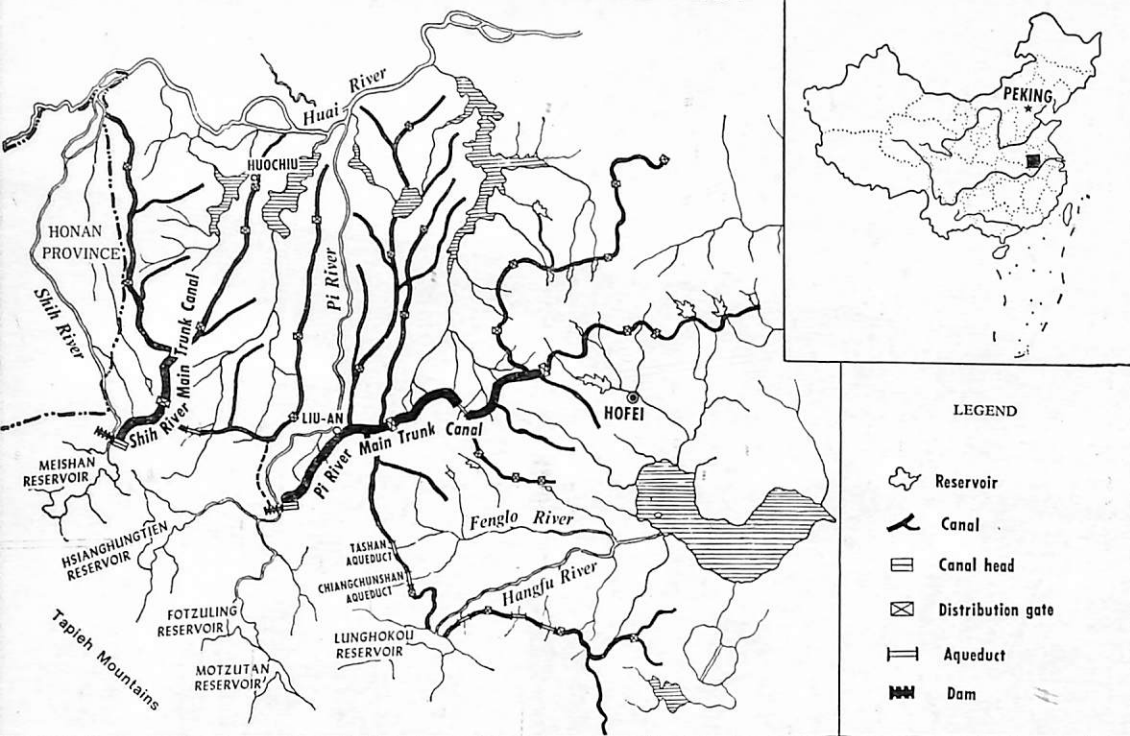




Another bumper year.

Raising fish in a reservoir.





we finished the project in one year instead of the proposed three years.

Mass wisdom and drive also played a very important role in the construction of aqueducts, culverts, dams and other structures.

Two large double-arch aqueducts, the Chiangchunshan completed in 1971 and the Tashan in 1973, brought water from the Hangfu River irrigation district (in the Yangtze system) to the Pi River district (in the Huai system) to augment the volume of water there. Both aqueducts cross over tributaries of the Fenglo River, the 894-meter Chiangchunshan Aqueduct 20 meters above one and the 845-meter Tashan Aqueduct 32 meters above another.

matter of carrying out Chairman Mao's revolutionary line. "The masses are the real heroes," he constantly tells us, and always reminds us to give full scope to their initiative in building socialism. Saboteurs of socialism like Liu Shao-chi and Lin Piao who had wormed their way into the Party spread the idea that the masses were backward, that those above were wise and those below stupid (a Confucian teaching). The Chinese people's practice has proved otherwise. Whenever we carried out Chairman Mao's revolutionary line, we have always gotten greater, faster, better and more economical results. It was the same in water conservation.

An example of success through relying on the masses was our problem of cutting a canal through Pingkang Hill in Huochiu county. The hill is two kilometers long and a cut had to be made 25 meters deep. The hill was hard and stony and we had no excavators. But the commune members thought up a method — make deep cuts into the slope at two levels, drive a row of wooden wedges into the groove at the upper level with such force that at a certain depth the slope would crack and collapse. The method worked — thirty times more efficiently than the sheer labor of digging. We had no high-power explosives for removing huge boulders. Again it was the peasant-builders who thought up the meth-

od of series-blasting with our less powerful explosives.

As the hill was being hewn down, it became more and more difficult to remove the earth up out of the cut. We set up cables and pulleys to haul loaded carts out. With many of these time-saving devices,

With the builders working in shifts around the clock, the aqueducts took less than a year to complete. Work on the Tashan Aqueduct was in full swing when the nationwide campaign to criticize and denounce the Lin Piao anti-Party clique got under way. The worksite also became a battlefield for revolutionary criticism.

Terraced fields and tea plantations cover formerly weed-choked Ching kang Hill.



The builders denounced Lin Piao's anti-Party crimes and particularly his reactionary theory that history is made by "innate geniuses" and not by the masses.

This deepened their understanding of Chairman Mao's teaching that the masses are the makers of history and heightened their awareness as masters of the country. There was an increased drive to raise work efficiency and discover more ways and means of saving materials in the spirit of self-reliance and building the country through hard work and thrift. For the piers of the aqueduct, for example, they carefully quarried blocks of stone in nearby mountains — 20,000 cubic meters in all — meticulously fitted them together and sealed the seams with mortar. This saved 1,000 tons of cement.

In all, the project includes three water-junctions, three trunk canals totalling 1,000 kilometers, branch canals totalling 3,000 kilometers, and 800 structures such as aqueducts, culverts, distribution gates and highway bridges.

Benefit to the People

Today the Pi-Shih-Hangfu conservation project works like a city waterworks. The five reservoirs in the Tapiéh Mountains are the water towers, the canals its water mains, the communes its customers. Like turning on the faucet, lifting the sluice gates is all that is needed for water to flow into the fields.

Today rice is grown on once-dry fields. In places where only one rice crop was planted, people are reaping two crops a year. Grain harvests have increased each year for the last four years. In spite of an unusually severe drought in 1972, the grain harvest was 20 percent bigger than the previous record. Many barren slopes are now covered with tea and hemp plantations. Dried-up riverbeds have become orchards.

There are several big state-constructed hydroelectric power stations and 300 small ones built by the communes. Electricity led to the mushrooming of county factories, now numbering 900, mainly producing agricultural machinery and tools. Commune-run factories are even more numerous. Machinery is replacing heavy manual work in farming and processing. More and more homes have electric lighting.

Water transport has also grown rapidly. Ships up to 300 tons ply the big canals, promoting trade



Apple harvest at a fruit farm on the Pi River.

between the Tapiéh Mountains and the towns. The reservoirs, canals and ponds supply the market with 10,000 tons of fish and other products a year.

The old saying in the hills was: "Crops fail, sickles hang rusted, not a single grain in our homes." A new folk song goes: "Water rolls on through new canals; it fills every corner of our land with happiness and washes away the miseries of the past."

Looking over a newly-introduced elite strain of rice.



Factory for the Handicapped



The People's Bus Company runs a special bus for the blind workers every day.

ALL DAY there is a crowd in front of the toy counter of the Children's Store on Wangfuching Street in downtown Peking. One of the attractions is a big assortment of colored rubber balls — all produced by a factory for the blind, deaf and dumb. This is the Red Flag Rubber and Hardware Factory in the western suburbs. It has 530 workers.

The factory is run by the Civil Affairs Bureau of Peking Municipality to provide employment for the handicapped. Its production is arranged to make work convenient for them. There are three shops — rubber, hardware and maintenance. In addition to producing several hundred thousand rubber balls every year, the plant makes soles, stoppers for pharmaceutical and chemical industries, trunk locks and other items which are sold throughout the country.

Peking's industrial departments give the factory priority on jobs suitable for its workers. The state ensures raw materials and sells the products. Special attention is paid to safety. All gears are enclosed so the blind can operate machinery without danger. The hardware shop has 12 punch presses, all equipped with safety devices. Blind persons and deaf-mutes who operate them do practically as well as normal operators. Workers making brass nuts use Chinese lathes made especially for the blind which are safe and easy to operate.

Every year the factory takes in graduates of schools for the blind and deaf-mute. First they do simple jobs, and then are assigned work as their skill grows. Blind machine operators are carefully selected and trained. The machines making chain v-belts have two operators each, one blind, the other

a deaf-mute. They cooperate well and work smoothly.

Every shop and group has a number of normal people who work along with the handicapped, doing the heavier and more complex jobs. In the rubber shop they prepare materials, check quality and maintain the machinery. "The blind and deaf-mute are our class brothers and sisters," they say. "Building socialism is our common ideal, it's only right that we cooperate."

CHEN YU-CHUN, 35, is the leader of the hardware shop's No. 1 group. His father, a worker, was often unemployed in the old days and life was hard. He had the measles but there was no money for a doctor and he lost his sight. After liberation his father got a factory job and his older brother joined the People's Liberation Army and became a leader. "We're in good financial shape, we can take care of you for life," they told him. But Chen Yu-chun wanted to be useful to his socialist country. In 1958 he went to work at the Experimental Factory for the Blind, now the Red Flag Rubber and Hardware Factory. "What makes us happiest is not that the state or our families can take care of us," he said, "but that we can still work for socialism."

Chen is responsible for organizing the work and political study of 30 people. He gets to the shop first every morning to make arrangements. In the movement to criticize Lin Piao and Confucius, the entire staff of the factory studies the works of Marx, Engels, Lenin and Stalin and writings of Chairman Mao. After work Chen types the next day's study plan in braille so that each of the blind in the group will have a copy.

The factory gives special attention to the political study and living conditions of the handicapped. Every blind worker is provided with a copy of the *Selected Works of Mao Tsetung* and other Marxist-Leninist works in braille. The factory has a large collection of braille books. Every shop and group has newspaper readers and sign-language translators to help the



Chen Yu-chun (foreground) and other blind workers make brass nuts on special lathes.

Handicapped workers are part of the factory's leading group. A study meeting.



Wang Hsiao-fan (right) and other deaf-mutes discuss an automatic step feed.

blind and deaf-mute study. Blind and deaf-mute workers have leading posts on the factory's revolutionary committee and in the shops and groups.

Many of the blind like music, so the union has organized an amateur orchestra. Many deaf-mutes like sports and the union organizes games. The factory has a clinic and dining hall. The workers' family quarters are a ten-minute walk from the plant. The families of 50 blind people live here in bright, spacious housing. There is a well-equipped kindergarten in a quiet part of the factory. It accepts children from two months up to seven years. Those of handicapped parents have priority, accounting for most of the 40 children. The women in the kindergarten wash and mend the clothes and bedding of children of blind parents. Sick children are kept in the kindergarten and carefully nursed until they are well enough to go home.

The factory's handicapped workers receive special consideration throughout society. When the plant moved out to the western suburbs in 1969, the Municipal Department of Public Works built asphalt roads around the factory. The People's Bus Company set up a stop in front of the plant gate and sends a special bus to take handicapped workers to and from work. On holidays the local food stores deliver fish, meat, vegetables, fruit and grain to the workers' homes.

MANY of the plant's handicapped have bitter tales from the old society when there were three roads for most of them: fortune-telling, singing or begging. Many

handicapped starved or froze to death in the streets. After liberation the People's Government took them in and organized them to work to support themselves. The Chinese Association for the Blind set up the Experimental Factory for the Blind in Peking in 1958. As the building of socialism progressed, more and more handicapped people went to work.

Workers at the Red Flag Rubber and Hardware Factory tell many stories of their experiences in the old and new societies. Hsu Ching-yu, a blind worker in the rubber shop, tells this: "The old and new societies are two different worlds. In the old I was cursed and insulted. Under the leadership of the Communist Party and Chairman Mao, we poor people were liberated and today I'm a worker, a master of the country. I never dreamed of such a thing!"

Before liberation Hsu's father made brass nails by hand. Their family of four was squeezed into a small wooden shack on the edge of Dragon's Beard Ditch — an open sewer. When it rained sewage came into the house. Once when he was little, Hsu Ching-yu fell out of the narrow wooden bed in his sleep, injuring his eyes. As they had no money for a doctor, he finally went blind. At seven he had to go out with a basket and cane to hawk cigarettes. One day on Tienchiao Street he spit and it accidentally landed on the shoe of a local bully. "Don't you see who I am?" the bully shouted as he slapped him. "If you don't lick it off, just forget about living!" he continued, raising his foot to Hsu Ching-yu's



Blind worker Chiang Nan picks up her daughter at the kindergarten.



mouth. Furious, some poor people spoke up for Hsu Ching-yu and the bully finally left him alone.

After liberation Hsu Ching-yu entered a school for the blind. When he graduated he came to work at this factory. His father died in 1961 and he had to support the family of six. With help from the factory, the family lived quite well. "In the old society," his mother told him, "your father was a well man but couldn't support a family of four. Now you can support all six of us. If this were the old society, our family would break up and die off." Hsu Ching-yu has four younger sisters, three of whom are now workers. The family lives in a well-furnished new apartment.

The factory has a hunchback worker named Chang Yu-lan. Her father died when she was seven. Her two older sisters were sold as child brides and she was sold to a rich peasant. Every day she had to wait on his family of ten, wash the dishes and tend the fire. Once he kicked her for being slow. She

landed on a loom and cracked her spine. As a result she became hunchbacked. Now that she couldn't work, the rich peasant sent her to an orphanage, a "philanthropic" institution run by a foreign missionary society. With the other children she embroidered and knit from morning to night, for the slightest mistake being beaten, starved, forced to kneel or locked up. Prolonged mistreatment gave her tuberculosis. When the People's Government took over the orphanage in 1949, Chang Yu-lan was skin and bones.

The new government sent Chang Yu-lan to school and a sanatorium. Four years later she was well and went to work at the Red Flag Rubber and Hardware Factory. The government recently helped her find her mother and an older sister in Shantung, after 29 years of separation.

The handicapped workers of this factory had more than their fill of the bitterness of the old society. For this reason especially, they

hate the conspirator Lin Piao for pushing the reactionary doctrines of Confucius and Mencius in an attempt to overthrow the dictatorship of the proletariat and restore capitalism. This is why they are active in the movement to criticize Lin Piao and Confucius. Taking part in mass criticism has made them even more enthusiastic about building socialism.

Wang Hsiao-fan, a deaf-mute, decided to improve the processing of bottle tops, which involved many steps and intensive labor. Not discouraged by repeated failures, he kept trying and in six months made an automatic waxer, step feed and threading press. His new waxer raised work efficiency two dozen times.

Everyone in this factory for the handicapped has united in the class struggles of the cultural revolution and production keeps growing. The total value of last year's production was more than three times that before the cultural revolution started.

STAMPS OF NEW CHINA

Special 25th Anniversary Issues

A LARGE commemorative stamp and a set of three smaller stamps were issued by the Chinese Ministry of Posts and Telecommunications on October 1, 1974 to mark the 25th anniversary of the founding of the People's Republic of China.

The large 8 fen stamp pictures, beneath the national emblem, people of China's various nationalities celebrating. Behind them, against a background of red banners,

streamers and colorful balloons are cards bearing the slogan: "Unite to win still greater victories." The design stresses the unity by which the victories of the 25 years have been achieved. Red, gold, blue and green. The stamp measures 60 x 40 mm. Perf. 11. Serial number: J2 (1-1).

The set of three stamps features a worker, a peasant and a soldier.

Stamp 1, 8 fen. A steel worker against a background scene of the Taching oil field symbolizes the Chinese working class responding to Chairman Mao's call, "In industry, learn from Taching", to greet the National Day with outstanding achievements. Vermilion, drab, light yellow.

Stamp 2, 8 fen. A rural commune member with a scene of the Tachai production

brigade in the background symbolizes the way the Chinese peasants, responding to Chairman Mao's call, "In agriculture, learn from Tachai", are working hard to reap good harvests year after year. Vermilion, red-orange, light yellow.

Stamp 3, 8 fen. A People's Liberation Army man, fully armed, stands guard on a coast in defense of the motherland. Apple-green, turquoise-blue, orange-red and salmon.

The three stamps measure 40 x 30 mm. Perf. 11. Serial numbers: J3 (3-1 to 3-3).

All 4 stamps are photogravured and bear a legend in gold across the upper part reading: "25th Anniversary of the Founding of the People's Republic of China (1949-1974)."



ASIAN GAMES

(Continued from p. 18)

In a crucial table tennis set, the Iranian player Hejazi missed an edge ball. Both his opponent and the umpire thought the point should go to him, but from the sound Hejazi knew the ball had touched the table. He said he should not have the point.

New Levels for Asia

The 7th Asian Games showed further progress in sports in Asia, especially in countries and regions where brutal imperialist and colonialist oppression had left a very poor basis for sports. The Pakistani badminton team won public acclaim for its performance. The hard-working spirit of the vigorous gymnasts, divers and table tennis players from Kuwait left a deep impression on the spectators. Iranian sportsmen achieved excellent results not only in wrestling, weightlifting and football, which are their traditional sports, but also in track and field, cycling and water polo.

One world record and more than 50 Asian Games records broken at the 7th Games are an index of the rapid improvement of the level of sports performance in Asia. Comparable progress was shown by sportsmen and women of various countries, especially in track and field events, where the top three places were broadly distributed. Divers from China and Japan performed difficult feats which placed them among the world's best. Women gymnasts from China, the D.P.R.K. and Japan introduced difficult floor exercises into their balance beam routine and performed on the uneven bars exercises usually done on the men's horizontal bar. Rapid improvement in technique in badminton and swimming was also noted in contestants from Southeast Asia.

Victory Through Struggle

The demand that "Asians should manage Asian affairs" strongly voiced at the games brought positive results.

Because of interference from a handful of reactionaries in international sports organizations, up until last year some had viewed China's participation in the 7th Asian Games as an unsolvable problem. But with support from Iran and other Asian nations, in November 1973 the Chiang Kai-shek clique was expelled from the Asian Games Federation by an overwhelming majority vote and the All-China Athletic Federation recognized as a member.

Nobody can prevent friendship and unity among the Asian peoples, and anybody who wants to is going to find it harder and harder to do so. This is what welcomers said when the delegation from the People's Republic of China arrived in Teheran to attend the Asian Games for the first time.

On the eve of the games news came that due to the efforts of a few persons, the Federation Internationale de Natation Amateur (FINA) had decided to prohibit swimmers from member-Asian countries from competing with Chinese swimmers at the Asian Games. Friends from Iran and many other countries expressed their indignation and accorded the Chinese swimming, diving and water polo teams an extremely cordial welcome on their arrival in Teheran. In the workouts Chinese swimmers practiced water polo with the Iranians and Kuwaitis and swam in the same lane as contestants from Southeast Asia. Chinese and Japanese divers worked out from the same platform. The FINA decision was rescinded in the face of such support shown the Chinese, such unity in Asian sports circles and the firm stand taken by the Chinese athletes. A wave of

jubilant swept through Games Village when this news came.

As a result of the principled stand and just struggle carried on by friends from so many Asian countries during the Games, nine Asian sports organizations have restored the legitimate rights of the People's Republic of China. In conformity with this historical trend, many Asian sports organizations have expanded their membership and readjusted and strengthened their leading organs. In this, Iran the host country made an important contribution. Comrades-in-arms from Korea and friends from Kuwait, Pakistan, Iraq and Sri Lanka and other lands declared their firm support for restoration of the lawful rights of the People's Republic of China and expulsion of the Chiang Kai-shek clique from all international sports organizations.

For centuries, while the imperialists and colonialists, viewing Asia as having no more cohesion than a heap of sand, cut it up and ruled it, the people of Asia were struggling against this oppression and exploitation. Today, under the impetus of the forces for friendship, unity and progress, Asia is changing. It presents a new fighting spirit to the world, and this unprecedented gathering at the 7th Asian Games is a striking illustration.

At the closing ceremony on the evening of September 16, following the hushed moment of darkness when the torch of the games was extinguished, the stadium burst into a blaze of light as the band played the anthem of the Asian Games Federation and the spectators broke into cheers. The change was a symbol of the bright future for sports and all other things in Asia and a call for the sportsmen and women and all the people of Asia to continue to advance in unity and friendship, as in the slogan of the 7th Asian Games, "Ever Onward!"

Lesson 12

武松打虎 (民间故事)

Wǔ Sōng Dǎ Hǔ (Mínjiān Gùshi)

Wu Song Fights the Tiger (Folk Tale)

武松从酒店里出来,提着木棒,
Wǔ Sōng cóng jiǔdiànli chūlai, tízhe mùbàng,
Wu Song from wineshop in came out, holding (a) staff,
大步向景阳冈走去。走了四五里
dàbù xiàng jǐngyánggāng zǒuqu. Zǒule sì wǔ lǐ
big steps toward Jingyang Ridge walked. Walked four five li
路,来到山冈下。看见一棵大
lù, lái dào shānyāngxià. Kànjiàn yì kē dà
road, (he) came to hill below. (He) saw a big
树,刮去了一块皮,上面写着:
shù, guāqule yí kuài pí, shàngmiàn xiězhe:
tree, (with) scraped away a piece (of) bark, on face (was) written:
“最近发现景阳冈上有老虎,
“Zuìjìn fāxiàn jǐngyánggāngshàng yǒu lǎohǔ,
“Recently discovered Jingyang Ridge on has (a) tiger
危害人的生命。凡是来往
wēihài rén de shēngmìng. Fánshì lái wǎng
(which) endangers people's lives. All come (and) go
行人,要在中午成群结队一起过
xíng rén, yào zài zhōngwǔ chéngqúnjiéduì yìqǐ guò
travelers must at noontime in groups together cross (the)
冈。”武松看了,笑了笑说:“怕什么!”
gāng.” Wǔ Sōng kànle, xiàolexiào shuō: “Pà shénme!”
ridge.” Wu Song saw (it), smiled (and) said, “Fear what!”
于是继续往前走。
Yúshì jìxù wǎng qián zǒu.
Thereupon (he) continued toward front walking.

走着走着,见到路旁
Zǒuzhe zǒuzhe, jiàndào lùpáng
Walking, walking, (he) saw roadside
树底下有一块大石板,武
shù dìxià yǒu yí kuài dà shíbǎn, Wǔ
tree under had a piece big stone slab, Wu
松就把木棒放在一边,在
Sōng jiù bǎ mùbàng fàngzài yìbiān, zài
Song then staff put at one side, at
石板上躺下。正想睡觉,忽然
shíbǎnshàng tāngxià. Zhèng xiǎng shuì jiào, hūrán
stone slab on lay down. Just thinking (to) sleep, suddenly
刮起一阵狂风,接着就听见
guāqǐ yí zhèn kuángfēng, jiēzhe jiù tīngjiàn
blew a gust (of) wild wind, after which then heard
“噗”的一声,跳出一只大
“pū” de yì shēng, tiàochū yì zhī dà
“pu” a sound, jumped out a big
老虎来。武松立刻起身,拿了
lǎohǔ lái. Wǔ Sōng lìkè qǐ shēn, nále
tiger. Wu Song right away got up, took
木棒,闪在石板旁边。那老虎
mùbàng, shǎnzài shíbǎn pángbiān. Nà lǎohǔ
staff, dodged at stone slab beside. That tiger

又渴又饿,从半空里扑下来。武
yòu kě yòu è, cóng bànkōnglǐ pūxiàlai. Wǔ
(both) thirsty (and) hungry, from midair pounced down. Wu
松看见老虎扑来,就一闪,闪在
Sōng kànjiàn lǎohǔ pūlai, jiù yì shǎn, shǎnzài
Song saw tiger pouncing came, then dodged, dodged at
老虎背后。老虎大吼一声,又把
lǎohǔ bèihòu. Lǎohǔ dàhǒu yì shēng, yòu bǎ
tiger behind. Tiger big roar a sound, also
尾巴竖起来猛地一扫。武松又
wěiba shùqǐlai měngde yì sǎo. Wǔ Sōng yòu
tail stuck up fiercely (made) a sweep. Wu Song again
急忙闪在另一边。经过几次扑
jí máng shǎnzài líng yìbiān. Jīngguò jǐ cì pū
hurriedly dodged at (the) other side. Going through several pouncings
空,老虎的气焰减了一半。老虎
kōng, lǎohǔ de qìyàn jiǎnle yìbàn. Lǎohǔ
empty, (the) tiger's ferocity reduced a half. (The) tiger
又吼叫一声,转过身来。武
yòu hǒujiào yì shēng, zhuǎnguò shēn lái. Wǔ
again roared a sound, turned (its) body. Wu
松抡起木棒,用全身力气
Sōng lūnqǐ mùbàng, yòng quán shēn lìqì
Song raised up staff, used whole body strength
对着老虎打下来。只听见“喀嚓”
duìzhe lǎohǔ dǎxiàlai. Zhǐ tīngjiàn “kāchā”
toward tiger beat down. Only heard “kacha”
一声,把一根树杈连枝带叶
yì shēng, bǎ yì gēn shùchā lián zhī dài yè
a sound, a tree-fork with branch bearing leaves
打了下来。没打着老虎,却把
dǎle xiàlai. Méi dǎzháo lǎohǔ, què bǎ
struck down. (He) did not hit (the) tiger, but
那根木棒折成两截。
nàgēn mùbàng zhéchéng liǎng jié.
that staff broke into two sections.

老虎吼叫着,又扑过来。武松一跳,
Lǎohǔ hǒujiào zhe, yòu pūguòlai. Wǔ Sōng yì tiào,
(The) tiger roaring, again pouncing came. Wu Song one leap,
退出十几步远。老虎的前爪
tuìchū shíjǐ bù yuǎn. Lǎohǔ de qiánzhǎo
withdrew over ten steps distance. (The) tiger's front paws
正好落在武松面前,武松用
zhèng hǎo luòzài Wǔ Sōng miànqián, Wǔ Sōng yòng
just landed at Wu Song front, Wu Song using
两只手一下子抓住老虎的
liǎng zhǐ shǒu yíxiàzi zhuāzhù lǎohǔ de
two hands at one swoop grabbed tiger's
头皮,使劲往地上按。老虎
tóupí, shǐ jìn wǎng dìshàng àn. Lǎohǔ
head skin, using strength toward ground on pressed. (The) tiger

拼命 挣扎, 武松 用 脚 朝 老虎
 pīnmíng zhēngzhá, Wǔ Sōng yòng jiǎo cháo lǎohǔ
 desperately struggled, Wu Song using (his) feet toward tiger
 脸上、眼睛里 乱 踢。老虎 疼 得
 liǎnshàng, yǎnjīnglǐ luàn tī. Lǎohǔ téng de
 face on, eyes in wildly kicked. Tiger hurt so
 直 叫, 身子 底下 扒起 两 堆 土,
 zhí jiào, shēnzi dīxià bāqǐ liǎng duī tǔ,
 kept howling, body beneath pawed up two heaps (of) earth,
 扒成了 一个 坑。武松 把 老虎 的
 bāchéngle yíge kēng. Wǔ Sōng bǎ lǎohǔ de
 pawed into a pit. Wu Song tiger's
 嘴 按到 坑里, 用 左 手 紧紧 地
 zuǐ àndào kēnglǐ, yòng zuǒ shǒu jǐnjǐnde
 mouth pressed to pit in, using left hand tightly
 按住, 举起 右手, 用 铁锤 般的
 ànzhù, jǔqǐ yòu shǒu, yòng tiěchuí bān de
 pressed, raised up right hand, using iron hammer like
 拳头, 一个 劲儿 地 打, 打 得 老虎
 quán tóu, yíge jǐnrde dǎ, dǎ de lǎohǔ
 fist, unremittingly beat, beat until tiger
 只剩下一口气, 再也不能动了。
 zhǐ shèngxià yì kǒu qì, zài yě bù néng dòng le.
 only left one breath, again not able (to) move.
 武松 担心 老虎 不 死,
 Wǔ Sōng dānxīn lǎohǔ bù sǐ,
 Wu Song feared (the) tiger not die,
 捡起 那 半 截 木棒, 又 打 了
 jiǎnqǐ nà bàn jié mùbàng, yòu dǎle
 picked up that half section staff, again beat
 一 阵。眼看 老虎 连 气 都 没
 yì zhèn. Yǎnkàn lǎohǔ lián qì dōu méi
 a while. Seeing (the) tiger even breath not
 有 了, 这 才 扔 了 木棒, 过 冈
 yǒu le, zhè cái rēngle mùbàng, guò gāng
 have, then (he) finally threw away staff, cross ridge
 去 了。
 qù le.
 went.

Translation

Wu Sung came out of the wineshop and, carrying a staff, strode towards Chingyang Ridge. After walking four or five *li* he came to the foot of the hill. He saw a big tree with a piece of bark scraped away. On it was written: "Recently we have discovered that there is a man-eating tiger on Chingyang Ridge. All travelers must cross the ridge together in groups at noon." When Wu Sung read it he smiled and said, "What is there to be afraid of!" So he continued to walk on.

Wu Sung walked on and on. He saw a large stone slab under a tree by the roadside. Putting his staff to one side, he lay down on the stone slab.

Just as he was about to fall asleep, a gust of wild wind blew over. Then he heard a thud and out jumped a big tiger. Wu Sung got right up, took his staff and dodged beside the stone slab. The tiger, thirsty and hungry, pounced down from midair. Seeing the tiger leaping towards him, he jumped, dodging behind the tiger. Giving a big roar, the tiger made a fierce sweep with its tail. Wu Sung hurriedly dodged to the other side. Several unsuccessful pounces reduced the tiger's ferocity by half. With another roar, the tiger turned around. Wu Sung, raising his staff, struck at the tiger with all his strength. All he heard was a snap, for he had struck down a large leafy tree branch. He had not hit the tiger but had broken his staff in two.

With a roar, the tiger again pounced towards Wu Sung. With one leap Wu Sung backed up ten steps or so. The tiger's front paws landed right in front of him and Wu Sung grabbed the skin of its

forehead with both hands and pressed it to the ground with all his strength. While the tiger struggled desperately, Wu Sung wildly kicked at its face and eyes. Howling with pain, the tiger pawed up two heaps of earth, making a pit in the ground under its body. Wu Sung pushed the tiger's mouth into the pit. Pressing down tightly with his left hand, he raised his right fist and hammered the tiger until, breathing its last, it lay motionless.

Afraid the tiger would not die, Wu Sung picked up a half of the staff and beat it awhile. When he saw that the tiger had stopped breathing, he threw away the staff and went on across the ridge.

Notes

Measure Words. The measure words we have studied consist of two kinds: those for nouns and those for verbs. Their basic usage is as follows:

1. Measure words for nouns.

(1) **Individual measure words.** These are used before persons or things that can be counted one by one. **Liǎng jià shōuyīnjī** 两架收音机 (two radios) and **sān miàn hóngqí** 三面红旗 (three red flags).

(2) **Group measure words.** These are used before persons and things that can be counted in groups. **Yì shuāng xié** 一双鞋 (a pair of shoes), **zhè duì huāpíng** 这对花瓶 (this pair of vases), and **liǎng bān xuéshēng** 两班学生 (two classes of students).

(3) **Weights and measures.** **Shí jīn mǐ** 十斤米 (ten *jin* of rice), **wǔ lǐ lù** 五里路 (five *li* of road) and **yì chǐ bù** 一尺布 (one foot of cloth).

(4) **Provisional measure words.** Nouns conveying the idea of length, area or capacity can be used as provisional measure words. For example, **yì wǎn shuǐ** 一碗水 (a bowl of water) and **yì chuáng bèi** 一张被 (a quilt). The nouns 碗 and 床 are used as measure words.

The following points should be borne in mind when using measure words for nouns:

(1) Like the examples above, the measure words usually precede their nouns. Only in accounting or when enumerating can the numeral and measure word be put after the noun. For instance, **mǐ èrshí jīn, ròu shí jīn, jīdàn wǔ jīn** 米二十斤、肉十斤、鸡蛋五斤 (rice, 20 *jin*; meat, 10 *jin*; eggs, 5 *jin*).

(2) Things usually have their own particular measure words. For example, **wǔ jiān wūzi** 五间屋子 (five rooms) and **yì jiàn yīfu** 一件衣服 (one piece of clothing). The word **ge** 个 (one) is widely used in place of other measure words.

(3) Some nouns possess the character of a measure word. They are followed directly by a numeral; no measure word is necessary in between. **Sān nián** 三年 (three years) and **shí tiān** 十天 (ten days). A noun can be added at the end, such as **sān nián shíjiān** 三年时间 (three years' time) and **shí tiān gōngfu** 十天工夫 (ten days' duration).

(4) The numeral **yī** — (one) can either be used or omitted. **Xiě (yì) piān rìjì** 写 (一) 篇日记 (write a diary entry) and **nà (yì) zhī lǎohǔ** 那 (一) 只老虎 (that tiger).

2. Measure words for verbs.

(1) *Measure words showing how many times.*
For example, qù liǎng tàng 去两趟 (go twice), xǐ yí cì 洗一次 (wash once), dǎ yí xià 打一下儿 (strike once) and kàn sān biàn 看三遍 (read three times).

(2) *Instrument of action used as a measure word, such as* tī liǎng jiǎo 踢两脚 (kick twice) and kàn jǐ yǎn 看几眼 (look several times).

Two points should be borne in mind about measure words for verbs:

(1) Like the examples above, they should follow the verb.

(2) There must be a numeral between the verb and the measure word. The numeral 一 can be omitted when the idea of "once" is clear in a sentence. Wǒ xiǎng qù (yí) tàng bǎihuò dàilóu 我想去(一)趟百货大楼 (I want to go to the department store).

Exercise

Familiarize yourself with the use of measure words:

1. 一片肉 (a slice of meat)
两本杂志 (two magazines)
三件衣服 (three pieces of clothing)
四条围巾 (wéijīn) (four scarves)
这张纸 (this sheet of paper)
那个茶杯 (chábēi) (that teacup)
这两支钢笔 (these two pens)
那三间 (jiān) 屋子 (wūzi) (those three rooms)
2. 一对熊猫 (xióngmāo) (a pair of pandas)
两双 (shuāng) 袜子 (wǎzi) (two pairs of socks)
那套 (tào) 衣服 (that suit of clothes)
这两副 (fù) 手套 (shǒutào) (these two pairs of gloves)
3. 一丈 (zhàng) 五尺 (chǐ) 布 (fifteen feet of cloth)
三斤 (jīn) 二两茶叶 (cháyè) (3.2 jin of tea)
一百亩土地 (one hundred *mu* of land)
4. 一杯茶 (a cup of tea)
两碗 (wǎn) 饭 (two bowls of rice)
三盘 (pán) 菜 (three dishes of vegetables)
5. 去一趟 (tàng) (go once)
看两遍 (biàn) (read twice)
打一次电话 (make a telephone call)

NEW LANGUAGE CORNER SERIES IN 1975

In response to requests from readers of *China Reconstructs*, we are starting a new series of Language Corners in January. With this issue we are including two pages detached from the magazine which contain the Key to Chinese Phonetic Symbols, aids to pronunciation and an introduction to the writing of Chinese characters. The Language Corner lessons will suit beginners as well as those with some previous knowledge of Chinese.

The editors greatly appreciate the many valuable suggestions our readers have made in the past two years. We will try to improve our column in the coming year.

CHILDREN

The Red Harbor Light

MA KO-CHIN

The Red Lantern is a revolutionary Peking Opera known and loved all over China, a story of the members of a communist railway worker's family who struggle — even to death — against the Japanese invaders in order to get an important code message to guerrillas in the mountains. The father and the grandmother are shot, but seventeen-year-old Tieh-mei carries on, using the agreed signal — her father's red lantern.

In China, the red lantern has become a symbol of young people's determination to carry on the revolutionary traditions. The following story tells of a boy and a girl who had this determination.

ONE Sunday, Elder Brother took Sister Hsiao Li along the river toward the harbor signal station to look for Papa, who was a signalman. Brother often came on holidays to help Papa check marker lights but this was Hsiao Li's first time.

Papa was waiting for them on the small bridge outside the station door. "Tired from walking all this way, Hsiao Li?" Papa asked.

Hsiao Li opened her mouth to say "yes" when Brother hurriedly said, "No." Hsiao Li merely shook her head.

Inside the station Hsiao Li found a red signal lantern in a corner. Picking it up, she held it high and said, "Papa, I look like Tieh-mei in the opera, don't I?"

Brother promptly said, "Naw! Not at all!"

"I do too! How am I not like her?" Hsiao Li said angrily.

"Tieh-mei is a revolutionary who doesn't even fear death. How can you be like her?"

Lifting her head and standing up straight, Hsiao Li retorted, "I'm not afraid of hardship or death either!"

"You're not like her, you're not like her!" Brother chanted.

"I am, I am!" Hsiao Li was ready to cry.

Papa stepped into the fray. "Of course you can be like Tieh-mei, Little Sister," he said quietly. "You just act like Chairman Mao wants you to and learn Tieh-mei's revolutionary spirit."

Hsiao Li smiled. Brother suddenly changed the subject. "Are any ships coming into the harbor tonight, Papa?" he asked.

MA KO-CHIN works in the Yingkou Harbor Administration in northeast China's Liaoning province.



"Yes, and the weather forecast says storm, so I have to check the marker lights carefully."

"Papa, I'll go with you."

"Me too, me too!" Hsiao Li said, taking Papa's hand.

"We'll see, we'll see," Papa said with a smile. Actually he wanted them to learn to stand up to storms and steel themselves.

The wind began to blow hard. Hsiao Li leaned against the window and watched the lightning. Suddenly there was a clap of thunder and hail began falling! It hit the corrugated iron roof of the station like machine-gun bullets, then changed to a steady downpour.

Papa said, "Didn't expect hail! Hurry up, put on your raincoats! You'll have to help me check the marker lights, some of them might have been broken. Brother, you and Hsiao Li check toward the harbor, I have to check along the river. The ship's about due to come in. Hsiao Li, you can carry the red lantern."

Brother and Sister tramped along the slippery road. When they had passed four white marker lights, Brother said, "The next one at the bend of the river is red."

"Why?"

"Because white tells ships to go straight, red tells them where they have to turn."

As they trudged on, Hsiao Li suddenly said, "But you must be wrong — No. 5 marker is white!"

Confused, Brother began to run. Hsiao Li followed him holding her red lantern tightly. Just as they reached the tall post of the marker light, the incoming ship's horn sounded in the night. Brother didn't know what to do. Hsiao Li cried out anxiously, "But if the ship sees this white light, it'll go straight and run aground!" She stamped her foot and then suddenly said "Ouch!" and sat down in the wet road.

Brother bent down in the light of the lantern and saw that a piece of red glass had stuck into her foot. It was bleeding. After he pulled it out, he saw broken pieces of red glass all around. "Hsiao Li, the hailstones broke the red glass of No. 5 marker and it shows white now!"

The ship's whistle sounded again, nearer. For a second, Hsiao Li thought of Tieh-mei in *The Red Lantern*. In another instant, she was climbing up No. 5's ladder with

the red lantern Papa had given her.

"Hsiao Li," Brother shouted, "your foot's bleeding! Let me do it!"

"No," she called in the storm and went on climbing.

Brother climbed up after her. With one arm clutching the post, Hsiao Li held her red lantern high, its rays reflecting brightly in the driving rain. Brother quickly took off his jacket and covered the fatal white light.

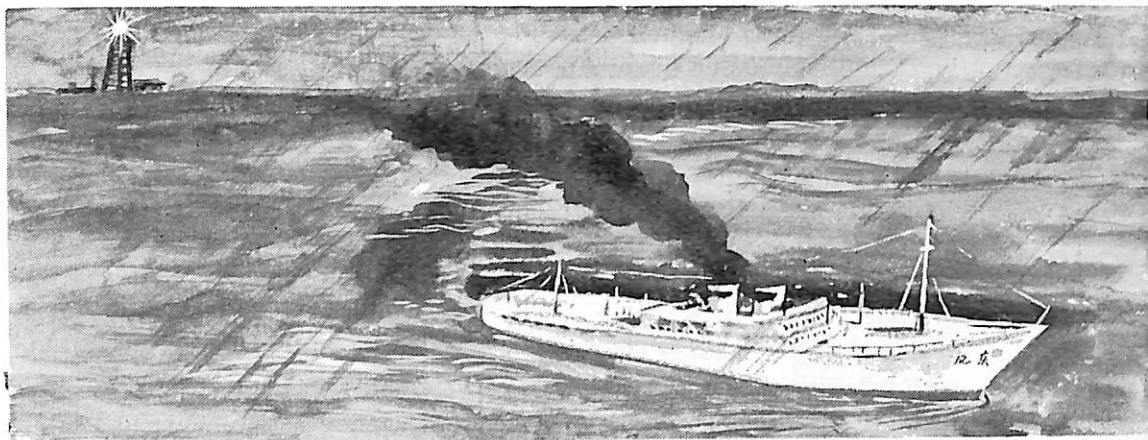
They couldn't see the ship. The wind threatened to knock them off the post, the pelting rain soaked them and they shivered with cold. "Hold out, Hsiao Li!" Brother said. He heard her saying Chairman Mao's words to herself over and over, "**Be resolute, fear no sacrifice and surmount every difficulty to win victory.**"

At last the ship appeared in the storm — *and slowly made the turn!* After it had passed, brother and sister heaved a long sigh of relief and, trembling, began climbing back down the ladder.

Just as they reached the bottom, two strong hands took them off the ladder and set them on the ground. "Papa!" they shouted.

Actually, Papa had been standing there for some time, guarding them and watching to see how his children stood the test. He hugged them both. "Well done!" he told them.

The storm had stopped and the moon came out. As they walked back, Elder Brother took Sister's hand and said, "You were just like Tieh-mei, Hsiao Li!"



SHANGHAI DOCKERS

(Continued from p. 34)

open this way, it is possible to resolve them, readjust relationships between people and bring their initiative in building socialism into full play. This, in turn, promotes production.

The Party committee of Wharf No. 5 did this early this year, calling a workers' forum and asking for criticism. Fang Tien-jen took part in it, noted down what was said and later put them in the form of a poster.

Fang saw the writing of the poster as his responsibility as a master of the wharf. The act had behind it the encouragement of the Party organization and the help of veteran workers. He had often heard Li Feng-ming, an old longshoreman and Party member for more than 20 years, talk about the responsibility of a dock worker. "Thirty years ago I was a longshoreman for a wharf here run by a British firm," Li told him. "They worked us like slaves. Now we have stood up and are masters of the wharf and the country. We are working for national construction. So you've got to do good work, young man. Stack the cargo in good order and don't let any of it get damaged. If imports get damaged, it's China's construction work that takes the loss. If exports get damaged, China's prestige suffers, and so do the construction and anti-imperialist struggles of the Third World peoples. We longshoremen have heavy responsibilities."

Li Feng-ming had consistently fought "tonnage-in-command" tendencies. Every time his team finished its daily tonnage quota ahead of schedule, he was the first in the dispatcher's room asking for more work. The longshoremen told the leader of the brigade more than once, "We workers are the leading class of the country. We're working for all of China's working people and we're

not going to limit ourselves with an eight-hour day. We'll feel better even if we handle just one more kilo of cargo."

"We used to think we'd done our duty if we moved the cargo quickly and as much as possible," Li often said to Fang. "Then the cultural revolution exposed political impostors like Liu Shao-chi and Lin Piao and made us see how they had tried to restore capitalism by pushing a revisionist line. We began to understand that if we let them succeed in their conspiracies, our country would change color. We longshoremen have the responsibility of helping and supervising our leaders so that they keep to Chairman Mao's revolutionary line and the socialist road."

In criticizing Lin Piao and Confucius, the workers saw the danger of not thoroughly repudiating Lin Piao's counter-revolutionary revisionist line and his conspiracy to restore capitalism. "If Lin Piao had succeeded," they said, "we would not only have been slaves of tonnage but slaves of imperialism and capitalism too. We'll never let that happen!"

The New Port

"We're masters of the wharf" is a common sentence of the longshoremen. This realization makes everyone work cooperatively, consider others and get the work done safely and efficiently.

For example, once when unloading pig iron, Team 8 of Brigade 5 picked up all the loose pieces and loaded them into the net, and left the well-stacked bars that could be hoisted easily for the next shift. They not only raised efficiency by 70 percent but helped other teams during their own breaks. "We'll always give consideration to others," they said, "but we'll never give away the responsibility to move more tonnage for socialism."

Once Brigade 2 received an emergency assignment: to load 11

bulldozers into the hold of a freighter about to sail. These were urgently needed for a key project China was helping a friendly Third World country build. There was not much space left in the hold and it took them half an hour to squeeze one bulldozer through a narrow passage between other cargo. But then they discovered they had the front of the machine facing inside, which would make unloading it more difficult.

"Take it out and load it with the front facing out," the longshoremen said. "A little more sweat and we can save the longshoremen in our friendly country a lot of labor."

They moved the first bulldozer out and turned it around, finishing the whole job on schedule.

As a result of such great drive, the volume of loading and unloading in the first six months this year on Wharf No. 5 topped all records of the same period made since the cultural revolution began.

Workers of Wharf No. 5 formed a group which made many proposals for technical innovation. These got the leaders' backing. While work went on through the night on the wharf, workers and engineers of the repair shop worked on machinery designed by themselves to save time and labor. Already in use are a 10-ton forklift, four 7.5-ton gantry cranes and expandable conveyor belts specially for use in the holds.

Wharf No. 5's Party committee studied and adopted proposals of the workers at team leaders' meetings and revised measures to meet tonnage quotas. The longshoremen made suggestions directly to the Party committee on how to link the movement to criticize Lin Piao and Confucius with better planning in production. With leaders relying closely on them, the workers feel their responsibility as masters of the wharf more keenly. United this way, workers and leaders are putting the best of their abilities into the building of socialism.



